

MUSEUM OF ART OF OGUNQUIT

INCORPORATED 1951

TRUSTEES:  
ROBY LITTLEFIELD  
HENRY STRATER  
GEORGE D. VARNEY  
JOSEPH A. WEARE

NARROW COVE  
OGUNQUIT, MAINE

Telephone: Walth 159

March 19, 1959

Address until April 20.  
223 Orange Grove Road  
Palm Beach, Florida

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
New York, New York

Dear Edith:

Next summer at the museum our feature shows will be Charles Demuth, painter and George A. Curtis, sculptor.

I am assembling the Curtis show, "Americans of Our Times". William I. Homer, our curator, is assembling the Demuth show.

We would like to know if the "Big Poppies" might be available for loan to us this summer? If, as is most likely, you have sold it, would you be good enough to send us the name of the new owner?

For the "Americans of Our Times" show, we would like to borrow, if available next June, two works each by Shahn, O'Keefe, and Marin.

It is getting so late in the season that I fear you will not be down here on your annual visit. If you do come, please let us know right away. We were pretty well tied up in the winter with family guests, but now we are pretty free. The weather has been the best winter I have ever known in Florida.

I hope you and yours are all well.

Sincerely yours,

HENRY STRATER

*Wicks*

HS/pb

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RATHBONE BOOKS LTD. 68 OXFORD STREET LONDON W1 ENGLAND

Miss Edith Gregor Halpert,  
Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22,  
N.Y.

Your ref.: EGH:pb

19th March, 1959

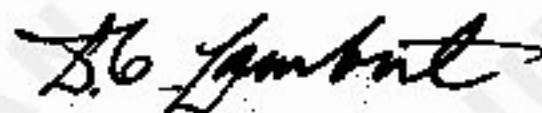
Dear Miss Halpert,

Please accept my apologies for the discourteous delay in replying to your letter of January 30th which is the result of pressure of work upon the Priestley Theatre book I mentioned in connection with our proposed reproduction of a Ben Shahn painting.

I have learned that Mr. Burden has no objections to our reproduction of the painting and that Mr. Shahn wishes us to present his daughter in this country with the reproduction fee - which, otherwise, I should have sent through yourselves as you suggested.

Many thanks for your kind co-operation and again many apologies for the delayed reply.

Yours sincerely,



D.C. Lambert,  
Editor.

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Miss Edith Gregor Halpert,  
Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.,  
U.S.A.

First fold here

Second fold here

Sender's name and address: D.C. Lambert,  
Rathbone Books Ltd.,  
68 Oxford Street,  
London W.1.  
ENGLAND.

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

To open cut here

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# dominion music co. ltd.,

directors: sidmore parnes noel rogers

telephone  
gerrard 0878/0

nascreno house · 27-28 soho square · london · w1.

19th March 1959.

Mrs. Edith Halpert.  
The Downtown Gallery.  
32. East 51 Street.  
New York. N.Y.  
U. S. A.

Dear Edith:

Thank you very much for your letter, and thank you also for your offer to keep sending me catalogues of forthcoming events. I would love you to do that. Incidentally, that Ben Shahn catalogue is one of the most stimulating I have ever read - I simply loved it. It is still my ambition one day to own a Shahn.

I am afraid the interest in art here in London is nowhere as widespread as it is in the United States. I suppose there are many reasons for this, but mostly I imagine they are economic. The Tax bite here is almost confiscatory, with the 90% Tax bracket being reached at about \$15,000. Under these circumstances it is easy to see that even very well-to-do people have very little left for such things as art. The only way to make money here in England is either to be a foreigner, or to make it through Capital gains, on which there is no Tax whatsoever. Unfortunately, the problem of the ordinary Englishman is how to get enough capital on which to make a Capital gain. Also, I think there is less interest in up and coming artists as there is in the United States, but rather the concentration on established artists. Therefore, the prices of their works tend to be high, and even more out of reach of the ordinary person.

I have been in the homes of some extremely wealthy people where there hasn't been the slightest trace of art at all. For instance, my landlady Anne Todd has a beautiful home, but what passes for art in her home would make you shudder. They are mostly bad prints. I am sure there are many many reasons for this lack of interest in art here in London, but the final picture is a pathetic one compared

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to the lively interest in the United States.

However, that is one of the few unfavourable comparisons of life here compared with that at home, for in general I truly love it here. The pace is a more civilised one although of course, at times a little infuriatingly slow. The people are infinitely more considerate and the setting is much more conducive to gentle living. I know I am going to love my life here.

Again, I am very grateful to you for continuing to send me the catalogues of forthcoming events, and I hope you will find time to drop me a line or two once in a while also.

Sincerely yours.

*Sid*

SID PARNES.

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PRATT INSTITUTE BROOKLYN 5 · NEW YORK

THE ART SCHOOL

OFFICE OF THE DEAN

*Pl  
Call -*

*date - not*

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March 19, 1959

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
New York, New York

Dear Edith:

According to your suggestion I am writing to give you this information and to make this request:

1. Max Weber will be given an honorary doctor's degree here at Pratt Art School on commencement day.
2. We hope to present a small but most striking exhibition in our new gallery of Weber's painting and sculpture.

*June 1-8*

Now, we come to you for advice, help. What do you suggest?

With kindest regard, faithfully,

*Albert Christ-Janer*  
Albert Christ-Janer  
Dean



CHARLES J. ROSENBLUM  
521 UNION TRUST BUILDING  
PITTSBURGH 19, PENNSYLVANIA

March 19, 1959

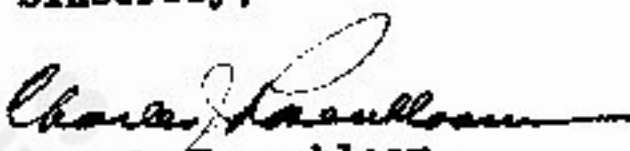
Dear Mrs. Halpert:

The painting by C. L. Lewin arrived some time ago. Thank you very much for having taken care of this so well.

I notice in the information you sent me that the painting was found in Pennsylvania. May I infer from that that it is a primitive painting of the so-called Pennsylvania School?

My kindest regards.

Sincerely,

  
Charles J. Rosenbloom

Enclosure

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

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[1959]

Sincerely  
March 19

Dear Mrs Halpert:

Thanks for your letter  
of March 11.

First things - first - I'll  
pay for the Weber (which we  
like better all the time) and  
then I'll write you to send  
me a Merin (which you  
like

Sincerely  
Max Weinstein

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purchaser is living, it can be assumed that the information  
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WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

March 19, 1959

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LLOYD GOODRICH  
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JOHN L. H. BAUR  
*Associate Director*

ROSALIND IRVINE  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Now that our Four American Expressionists exhibition has closed at the Whitney, I want to tell you how much we appreciate your generous loan, which helped so much to make the show a success. I feel personally that it has been one of our most rewarding exhibitions, not only in quality but also in the wider appreciation of these four artists' work which it seems to have aroused.

It was indeed kind of you to let us borrow from your collection and I want to thank you again on behalf of the Museum.

Yours sincerely,

*Jack*  
Associate Director

JINB:pw

*Pl get 3 catalogs of these  
exhibitions - pay (G. Miller)*

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# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

March 20, 1959

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John Walker

Suzanne M. Zucher

## DIRECTOR

Harris K. Prior

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I am writing to you with reference to the American section of the Fifth International Art Exhibition, sponsored by the Mainichi Newspapers, Tokyo, Japan. As you know, you are very kindly lending your painting, ORBETELLO by Leon Goldin, for inclusion in this most important project.

The exhibition will contain pictures from Austria, Belgium, Brazil, France, Germany, India, Italy, Mexico, Spain, Switzerland, Great Britain, and Yugoslavia. It will be seen in Tokyo, Osaka, Kyoto, Nagoya, and Fukuoka. The American section of the exhibition is scheduled for return to New York in December 1959; your work should be back in your hands by January 30, 1960. All works are fully insured by The American Federation of Arts.

We will see that a copy of the exhibition catalog, as well as publicity material, are sent to you as soon as received. Meanwhile, would you be so kind as to sign and return the duplicate copy of the enclosed loan agreement form, as well as the biographical information sheet. A return envelope is enclosed for your convenience.

We are most grateful to you for your generous cooperation in lending to this exhibition, especially in the light of the speed with which it was gathered. It would have been extremely unfortunate if the United States had not been included in this important assemblage of contemporary painting; it was due to your help that the U.S. representation was made possible.

Very sincerely yours,

*Harris*

Harris K. Prior  
Director

HKP/reu  
Enc.



## THE MILWAUKEE JOURNAL

TELEPHONE BROADWAY 1-6000

MILWAUKEE 1, WIS.

March 20, 1959

Dear Mrs. Halpert:

Thanks so much for your letter about my two articles on schmeerkunst in the New Republic. You will be glad to know that some anonymous New Yorker has ordered 500 reprints for distribution to museums and artists around the country. Was this you? At any rate the magazine now has some available in a four page format.

I also want to thank you ~~you~~ for something I am sure you had something to do with -- namely my selection to choose the show and write the monograph on Abraham Rattner that the AFA is doing for the Ford Foundation. Needless to say my first call on this project will be at the Downtown Gallery where I will ask for the loan of photographs and a good look at your file of owners and the chance to take copious notes on your experience with and views on the artist. Do you know when he is returning to America? And if he will be coming out to East Lansing or East Hampton? Please let me know of any projected absences from the city on your part and I will plan my next visit to coincide with your presence.

Thanks again for everything and I look forward to working with you to some extent on the AFA project.

<sup>r</sup>  
Terminology note: Jake Burck, the Sun-Times cartoonist points out that "schmeerkunst" is not a literal description of some of the painting involved. He offers a subdivision: Schmoekunst.

Sincerely yours,

*Frank Getlein*  
Frank Getlein

**THE MILWAUKEE JOURNAL**

TELEPHONE BROADWAY 1-6000  
MILWAUKEE 1, WIS.

Dear Mrs. Halpert,

Enclosed is a copy of that joint interview with Zorach, Dr. Morley and Byron Browne that I said I'd send. It was a great pleasure to get to know you on this last trip and a great privilege to review so much of Rattner's work. Following your kind offer, I shall send you soon a list of pictures I'd like photos of.

Gratefully yours,

*Frank*  
Frank Getlein

By the way, our opera, The Decorator, has been postponed to May 24, due to the NABAT strike. Still NBC but I don't know the new time.



# THE CONGREGATION MISHKAN ISRAEL

FOUNDED 1840

ROBERT E. GOLDBURG, *Rabbi*  
HARRY SBBRAN, *Cantor*

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NEW HAVEN 11, CONNECTICUT  
TELEPHONE STATE 7-0133-4

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JEROME W. GRATENSTEIN, *Secretary*  
EARLE E. JACOBS, JR., *Treasurer*

March 20, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Attention: Mrs. Halpert

Dear Mrs. Halpert:

Enclosed please find my check for \$200.00, the first installment on the Ben Shahn "Maimonides". I will send you \$75. each month so that it will be completely paid for within two years as we had agreed upon.

I appreciate your giving me so much of your time yesterday. You were very nice to talk to and I learned a great deal.

Soon after I left the gallery, I met with Arthur Miller and he suggested that I call Mr. Zorach. I know that he will be in touch with you about the head of Moses. I have an appointment with him next Thursday afternoon. Once the price is set, I will work very hard to find a donor from among my congregation. I am very excited about the Shahn and the possibility of getting the Moses for the Temple. I appreciate your kindness.

All good wishes and warm regards,

Sincerely,

*Robert E. Goldberg*  
Rabbi Robert E. Goldberg

REG:p  
Enc.

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March 20 , 1959

Mr. Earl Krentz  
2020 University Avenue  
Madison 5, Wisconsin

Dear Mr. Krentz:

Thank you for your letter of March 17th.

Interesting as your work sounds, I am sorry to tell you that several years ago — after nearly thirty years of introducing and promoting new talent — we decided to limit our roster to the names listed below.

With the many galleries in New York now, always on the lookout for suitable additions to their rosters, I am sure you will have no difficulty in finding a congenial association.

With all good wishes,

Sincerely yours,

EGH:ph



SMITH COLLEGE  
DEPARTMENT OF ART

THE HILLYER ART GALLERY

NORTHAMPTON, MASSACHUSETTS

March 20/59

Dear Mrs. Halpert,

Here I am again with a new request.  
I want to have a recent painting by  
Ben Shahn in my new chapter, even  
though he now has more illustrations than  
any artist in the book. I thought of his  
Allegory because he has talked about it,  
which makes it easier for me to comment  
on it. I know that it probably will not  
reproduce as well in black and white as  
other might, but if you have a glossy print  
to sell me for this purpose, I shall  
again be indebted to you.

There were fine words of Ben fostered  
by Time Magazine.

Yours sincerely,  
Oliver Larkin

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THE ALUMNAE ASSOCIATION OF SARAH LAWRENCE COLLEGE

BRONXVILLE 8, NEW YORK

DEERFIELD 7-0700

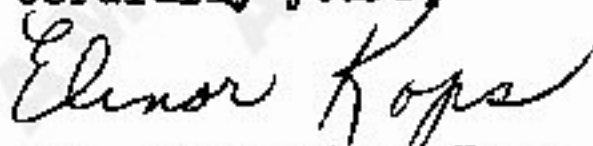
March 20, 1959

Dear Miss Halpert:

We wish to thank you so much for your time and cooperation and are pleased that you will participate in our May Art Sale.

As agreed we will be in to see you early in April to arrange details concerning the artists, paintings, transportation and insurance values.

Cordially yours,



Mrs. Richard S. Kops  
President, Sarah Lawrence  
Alumnae Club of Westchester

mm

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

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Sarah Lawrence College

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The Downtown Gallery

If any of the following paintings are sold prior to May 4, the gallery is responsible for a similar replacement by the same artist.

<u>Gallery Number</u>	<u>Artist</u>	<u>Title</u>	<u>Date</u>	<u>Media</u>	<u>Size</u>	<u>Price</u>
	Ben Shahn	Mine Building			$31 \times 22 \frac{1}{2}$ <del><math>23 \times 32</math></del>	\$110
	Ben Shahn	Super Market			$26 \frac{1}{2} \times 39 \frac{1}{2}$	\$125
	Ben Shahn	Wheat Field			$26 \frac{1}{2} \times 39 \frac{3}{4}$	\$75
	Ben Shahn	Patterson Building		black and white	$23 \times 32$	\$35
	Ben Shahn	Sacco Vancetti			$19 \frac{1}{2} \times 25$	\$35

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WELLESLEY COLLEGE  
WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART  
JEWETT ARTS CENTER

March 20, 1959

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

On Tuesday, March 31st, the Boston Truck Company will pick up Bloom's painting "Old Glass" for delivery to us here for our opening on April 11. The painting will be returned to you from the Museum of Fine Arts after the show closes there on June 26th. The painting will be insured for \$600 in transit and while on exhibit.

We are very appreciative of your generosity and trust these arrangements are satisfactory to you.

Sincerely yours,

*Margaret M. Taylor*  
(Mrs.) Margaret M. Taylor,  
Museum Assistant



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March 21, 1969

Mr. Leon Applebaum  
2213 Everett Avenue North  
Seattle, Washington

Dear Mr. Applebaum:

Please forgive me for being so remiss about writing to you more promptly. However, the activities in the gallery during the Shahn exhibition which closes next week have made impossible any attention to my long-delayed correspondence.

I am enclosing a check for three of your sketches. Also, unless you need the portfolio immediately, I should like to hold it for another week or so, as I am truly interested in your work. From what I have heard from two or three people in addition to our mutual friend, Mr. Gerber, you have some large paintings more complete in content. If this is so, would you be good enough to send me several photographs at your convenience.

On the other hand, if you would like to have the portfolio returned to you immediately, I shall be glad to follow your wishes in the matter.

Sincerely yours,

EGH:pb  
Enclosure

March 21, 1939

Mrs. John Barclay, Jr.  
320 West Pittsburgh Street  
Greensburg, Pennsylvania

Dear Mrs. Barclay:

I am sorry that you are annoyed with the valuation I suggested in my letter of March 11th but if you will refer to this letter you will note my statement to the effect that I cannot be specific about valuations unless I see the actual paintings. It was most difficult to judge from the photographs you sent me and since it was merely an insurance figure, I thought it would do for the time being -- in the hope that these small paintings could be brought to New York on your next visit when a valuation could be made. For your information, both the insurance companies and the tax officers are keeping a sharp eye on appraisals these days, which in many instances have been highly exaggerated. If and when I see the paintings I am sure that the matter can be straightened out and if these are among the better small examples of the period a higher purchase offer will be made.

I hope you will bring them in. It is always nice to see you.

Sincerely yours,

EGH:pb

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March 21, 1959

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

Because the Shahn exhibition now current has just about exhausted this old war horse, I wonder whether you could wait a few more weeks in relation to the exhibition referred to in your letter of several days ago — until the A.F.A. jamboree, which I plan to attend. I could then look at the space allotted and we could discuss all the details.

If you cannot hold out that long, I shall pull myself together and send the information on to you earlier.

My best regards.

Sincerely yours,

EGH:pb

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March 21, 1959

Mr. Stuart Davis  
15 West 87th Street  
New York, N. Y.

Dear Stuart:

As a follow-up on our conversation about the Independent Artists' Exhibition of 1910, I am listing below the three pictures with which you were represented in that exhibition.

THE GLEAM ON THE LAKE

SUNLIGHT AND STREAM

ICE ON THE CANAL

If you can find any of these originals, it would be a sweet contribution to the show. If not, will you find something else of the 1910 era which may be substituted. The exhibition is to be held at the Delaware Art Center in January of 1960, a half-century after the original exhibition. It is being organized by Mr. St. John, the director.

Sincerely yours,

EGH:pb

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March 21, 1959

Miss Rita Hart  
Henry Drayfuss  
4 West 58th Street  
New York 19, N. Y.

Dear Miss Hart:

I am very glad to give you what I consider the current valuations of the five paintings listed in your letter of March 16th. Unfortunately, we have had no word of Floyd Johnson and I think I would retain the original figure or one slightly lower, although, based on its quality, I believe that the insurance should remain at that figure.

Ben Shahn - "Ice Cream Cone" - - \$600  
Herbert Katzman - "Giotto Tower" - - \$550  
Walter Meigs - "Ice Cream Cake & Candy" - - \$300.  
Charles Oscar - "Man with Flag" - - \$125  
Floyd Johnson - "Backstreet City" - - \$200(?)

If you wish a more formal letter to present to your broker, I shall be glad to send it to you.

Sincerely yours,

EGH:pb

March 21, 1959

Miss Lynne Guttman  
Kent Annex, 199 Longwood Avenue  
Brookline, Massachusetts

Dear Lynne:

Forgive me for being so late in replying but the Shahn exhibition allows no time for letter-writing. I hope you will understand.

I am so glad you are coming in although the weekend is a bit complicated in view of the fact that we are hanging a show on Sunday afternoon. However, how about Saturday at five-thirty or thereabouts. I shall be in the gallery but as you probably knew, my apartment is above and we can have a little time together.

Because I promised to give a talk at the Worcester Museum the following weekend -- I can't remember whether it is Saturday or Sunday -- I shall have the opportunity to see the Children's Museum which impressed you so much. I think your interest in this field is very well timed, as many other museums are planning to set up similar projects.

If you do come in on Saturday -- and I hope you will -- you will get a chance to see the Shahn exhibition which closes that evening.

I look forward to your visit.

Sincerely yours,

EGH:pb



March 31, 1950

Mr. Jack S. Jacobs  
7445 Constance  
Chicago, Illinois

Dear Jack:

Please don't think ill of me for not having answered your letter long before this. However, impossible though it may seem, I have not had an opportunity to dictate a note since the Shahn exhibition opened to the public. The attendance has been unprecedented and days passed before I had an opportunity to open the incoming mail.

However, I sent you a photograph shortly after I heard from you. During my state of near collapse, I could not recall which of the "Shoos" you and Kitty preferred. Obviously - because you returned the one photograph - I selected the wrong number and am therefore sending you (as soon as the photographer delivers the print) the photograph of the other version -- quite different but bearing the same title. Of course we shall be glad to make the substitution as we are eager to see the Jacobs family happy with its acquisitions. Just say the word and the painting will be sent to you for exchange.

And please forgive me for being so slow on the trigger.

My very best regards to Kitty and to you.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1959

Mr. T. W. Keating  
C.I.F. Financial Corporation  
650 Madison Avenue  
New York 22, N. Y.

Dear Mr. Keating:

I am very glad to submit below the current insurance valuations of the paintings listed:

Abraham Rattner - Night Composition - \$4500.  
" " - Two Figures with Rose - \$1800.  
" " - Landscape #8 - \$2800.

Sincerely yours,

EGH:ph



PO L

March 21, 1959

Dr. Milton E. Miller  
University Hospitals  
1300 University Avenue  
Madison, Wisconsin

Dear Dr. Miller:

I am very glad that you plan to be in New York in the spring, particularly after the Ben Shahn exhibition which is breaking all attendance records and which makes ordinary functioning practically impossible.

By that time we may have something specific to offer you in relation to your original inquiry and certainly will have new examples by other artists on our roster in preparation for our 33rd Annual Spring Exhibition.

I look forward to your visit.

Sincerely yours,

EGB:pb

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March 21, 1958

Mr. William S. Lieberman  
Curator of Prints  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Bill:

Because I knew that you were up to your ears with the preparations for the mural exhibition, I did not want to bother you before this. Now that you must be somewhat more relaxed, I want to remind you of your offer to present the small portfolio of Leon Appelbaum's drawings to a commercial gallery or to suggest one to me as I am very eager to help this young artist -- with your assistance, of course -- to find a groove in New York. Incidentally, I was taken aback by a note I received from Alfred Barr (indicating that it was intention to present the drawings to the overall acquisitions committee). You may recall your expressed interest in having one of these in the print department, as well as the fact that I agreed to pay for any one you chose. Maybe I should have stood in bed.

Permit me to add my congratulations to you for the magnificent job you did in selecting the mural exhibition. It is stupendous.

Sincerely yours,

EGH:pb



March 21, 1959

Dr. Mary F. Williams, Chairman  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Dr. Williams:

Because I did not retain a copy of the corrections which I sent you, I would suggest that you refer to a duplicate of the publicity release of the Dove show (now enclosed) which establishes the facts from which you can obtain the necessary information. I hope this is satisfactory.

My very best regards.

Sincerely yours,

EGH:pb  
Enclosure

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March 21, 1959

Mrs. Aaron Richmond  
129 Dean Road  
Breckline 46, Massachusetts

Dear Mrs. Richmond:

Thank you for your letter.

While I feel that the Marin you had under consideration is an outstanding example of this artist's work, I realize and am in complete sympathy with this realization that the choice is always an extremely personal one. When you are next in town, we shall be glad to show you some additional paintings by Marin and perhaps you will find something which fits in more specifically with your concept of an important Marin. It will be fun to show you some others.

By April we hope to be in a less hectic situation at the gallery. The preparations for the Shahn exhibition and the unprecedented attendance have disrupted the general routine and have made it impossible to give the personal service of which we have been proud for many years. This will be resumed, I am sure, and I am equally sure that we shall find something to make you happy.

I hesitate to ask you this, but both you and Mr. Richmond were so charming during the visit at the gallery that I am encouraged to make a humble inquiry as to whether you would consider helping me to obtain four tickets -- at any price -- for the Bolshoi Ballet at the Metropolitan for any evening performance of Romeo and Juliet with Laneva in the cast. I have tried various sources but have been unsuccessful and hope that you do not consider this request a serious imposition.

A self-addressed envelope is enclosed.

My very best regards to you and Mr. Richmond.

Sincerely yours,

EGH:pb  
Enclosure

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March 21, 1959

Mr. John-David Robinson  
60 East South Temple Street  
Salt Lake City 11, Utah

Dear Mr. Robinson:

Indeed I remember your visit and as a matter of fact have been looking forward to the prospectus of the magazine. I am sorry that you have been ill.

Enclosed you will find a catalogue of the Shahn exhibition now current, together with a facsimile of the statement which contains the excerpt referred to in your letter. I talked with Shahn about the idea of reprinting it and he gave his consent. The caption should read: "Facsimile of a statement written by Ben Shahn, reprinted by permission of The Downtown Gallery from the catalogue dated March 13, 1959."

Under separate cover I am sending you several photographs.

My best regards.

Sincerely yours,

EGH:pb  
Enclosure

prior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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March 21, 1959

Mr. Holton Sepesky  
1 Academy Road  
Bloomfield Hills, Michigan

Dear Mr. Sepesky:

Thank you so much for your nice letter. I, too, was amused about the timing in connection with the Flint Cultural-Educational Center matter. The check is being forwarded to Abe Rattner who has finally settled down with Esther in a very comfortable home and studio after much storm and drang.

As soon as I hear from him regarding his previous receipts we shall send an appropriate letter to Mr. John Barrett.

If and when you come to the big city I do hope you will come in to say hello. It will be so nice to see you again.

Sincerely yours,

EGH:pb



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March 21, 1959

*PO 9/1/59*

Mr. William T. Steele  
Progress Manufacturing Company, Inc.  
Caster Avenue and Tulip Street  
Philadelphia 34, Pennsylvania

Dear Mr. Steele:

Thank you for your letter.

A catalogue of the current Shahn exhibition is enclosed. The two drawings, Nos. 13 and 14, as well as the tempera painting, No. 1, have been sold. No. 2, of which a photograph is enclosed, is priced at \$2500, and No. 4, listed at \$6000, is being held for exhibition purposes until we have another example available for that purpose.

If you can give me a list of the drawings which you own, I shall be in a better position to make specific recommendations as new pictures reach us. Also, I hope that you can manage to see this exhibition, the first held in four years at the gallery, before it closes on the 28th of this month.

Sincerely yours,

*Enter on cd*  
EGH:pb  
Enclosures (2)  
*file*

Mrs. Lewis Trotzky  
35 Yeager Ave.  
Forty Fort, Pa.

21 March, 1959

The Downtown Gallery  
32 East 51 St.  
New York 22, N. Y.

Dear Mrs. Halpert,

Finally, I have enclosed a check for six hundred dollars (\$600.00) which is the last of the balance due on O'Keefe's "Clam Shell." Thank you for your patience in waiting for the full amount.

If you have any extra copies of the Ben Shahn philosophy, will you please send me one. I enjoyed it so



much. Thanks for sending  
it to me!

Hope to see you  
soon again!

Sincerely,  
Jean N. Totsky  
(Mrs. Leavelle)

March 21, 1959

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

We had better plan another show that involves a Downtown Gallery artist as it seems to be the only means of making possible a visit with you. Don't you have any occasion to come to New York? I really miss you.

So that you may be updated on your territory I thought I would write you promptly to inform you that Mr. and Mrs. Ronald MacDougall have just purchased for their collection a 1945 painting by Charles Sheeler entitled FUGUE. This was shipped several days ago.

During our conversation and in connection with my gift to them of a limited edition of your Sheeler catalogue, I suggested that they call on you and they seemed very eager to do so. Honestly I am not imposing anyone but I feel that this character and his wife as well could be very useful to you at U.C.L.A. with possible gifts, et cetera. They are young in the American collecting field and are rather excited about the whole idea — and are proud that this very important catalogue was published in their home territory and that you are a distinguished neighbor. So much for that.

Life in New York, and particularly at the gallery, continues at a highly-accelerated pace. The attendance is staggering, and so am I — with fatigue. Current love of art is getting me under, particularly in view of the fact that FUGUE was the last Sheeler available for sale and there are not many more examples by the DG artists on the sales block at present. I cannot decide whether I am pleased, bored, unhappy, or whatever. Mostly I realize that I am dreadfully tired talking to so many eager beavers. The Shahn exhibition is really a trial for all of us with thousands of people wearing down the carpet and swooning about the pictures simultaneously. Incidentally the two California Shahns are among the big hits in the show — those belonging to your friend Mrs. Markson and a delightful character by the name of Strick whose first name is Joseph and whose address is 2562 Meier Street, L.A. 86.

Do let me know what you are up to in the way of painting and of gallery activities — and when in the h--- are you coming East?

With affectionate regards,

EGH:ph

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THE JOE AND EMILY LOWE ART GALLERY  
UNIVERSITY OF MIAMI  
CORAL GABLES 48, FLORIDA

OFFICE OF THE DIRECTOR

March 21, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51 St.  
New York 22, N.Y.

Dear Mrs. Halpert:

Please accept my apology for not acknowledging the generous loan from your collection for our RELIGION AND ART EXHIBITION before this. The series was expertly packed by Budworth and reached us in excellent condition.

I assure you that the exhibition is greatly enjoyed by our many visitors. To date, over 4,000 have come to the Gallery. Your treasure has contributed much to the success of the venture.

Your cooperation is greatly appreciated. The Exhibit closes on March 29th, and we shall return your object to you shortly thereafter.

Sincerely,

  
C. Clay Aldridge,  
Director

CCA:mb

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March 21, 1959

Miss Dagny Quisling, Chairman  
Union Gallery Committee  
The Wisconsin Union  
University of Wisconsin  
Madison 10, Wisconsin

Dear Miss Quisling:

Much as we should like to cooperate with you, we are not equipped at this time to organize any exhibitions because we have so little available in the way of paintings by the artists whose names are listed below.

Perhaps later in the season a group exhibition could be arranged -- if you could consider the inclusion of drawings and prints.

In all such instances, the consignee is required to pay packing, transportation, and insurance costs, and is asked to make a purchase guarantee of one object in the exhibition. This is in lieu of a rental fee.

If you can wait until the fall, we shall try to assemble an exhibition for you. Otherwise, I would suggest that you communicate with the American Federation of Arts which now has a much larger selection for exhibition purposes than at any time heretofore.

Sincerely yours,

EGH:ph



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March 31, 1959

Miss Martha Utterback, Art Curator  
Witte Memorial Museum  
3801 Broadway  
Brackenridge Park  
San Antonio 9, Texas

Dear Miss Utterback:

Thank you for your letter.

Although the material is becoming very scarce, we are fortunate in having a comprehensive collection of American Folk Art which we started to assemble way back in the Twenties. No doubt you know that we inaugurated the first gallery of American Folk Art.

In any exhibition we organize — contemporary, folk art, et cetera — the consignee is responsible for the expenses relating to packing, shipping, and insurance. In lieu of an exhibition fee, we request a purchase guarantee of one object, selected by the museum, of course. We prefer also to have the choice made by a representative of the institution.

Sincerely yours,

EGH:pb

March 21, 1959

Miss Louisa Dresser, Curator  
Worcester Art Museum  
50 Salisbury Street  
Worcester, Massachusetts

Dear Miss Dresser:

Upon receipt of your letter, I again checked through our records, and much to my chagrin discovered that "Cow" by Arthur Dove is another painting we have not been able to locate. It belonged to a Mrs. Crane who died a great many years ago and whose family could not be traced. Would it be possible to make a substitution of a Dove dated the same period? If so, I shall send you photographs of those which are available. Meanwhile, we have ordered photographs of the following:

Danuth - Poster Portrait of O'Keeffe  
Epstein - Kathleen  
Nadelman - Tango  
Davis - James Joyce  
O'Keeffe - Black Spot

We will send these to you as soon as the photographer delivers the prints to us. Incidentally, we now have the O'Keeffe in our possession so that it may be forwarded to you with the others.

And I shall await your reply regarding the Dove situation as it would be too bad to omit him from this very important exhibition.

I, too, am looking forward to my visit in Worcester.

Sincerely yours,

ECN:ph

ordered to Jm 3/21



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March 23, 1999

Dartmouth College Club  
Attention Mr. Punks  
37 East 39 Street  
New York, N. Y.

Trucking to Club	\$25.00	
Screw Eyes - Hooks	2.92	- T E M
Wire & Additional screw eyes	3.60	
Services Wm. Keith Eve \$10%		
Removal \$5.	15.00	
Trucking from Club	<u>25.00</u>	
	\$71.52	

Insurance bill will be sent directly by Mr. T. Tausig

March 23, 1959

THE BALCONY  
AIKEN, SOUTH CAROLINA

Dear Mrs Halpert, -

The weather vane  
horse has arrived & been  
installed at the end of  
an azalea path (white  
on each side, red behind  
the horse - He seems to  
be a great success & has  
been named "White Surrey"  
King Richard's famous  
horse! Regards -  
Seymour Kune



S T A T E M E N T

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46,

California

city 2-1444

March 23, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

I have been in a marvelous, exciting rat race ever since I got back from New York and so I've not had a chance to thank you for the wonderful evening. I am putting in my bid right now for a repeat performance during the third week in May when I plan to be in New York again.

The paintings and prints consigned to me by you are expected to arrive here this morning and the long delay is apparently due to the kind of weather you people in the east and midwest practice. I notice on my consignment invoice that you must have had a change of heart about sending me the new Shahn serigraphs. I do hope that by now you may be able to send me a couple of the late prints both in color and black and white. As you can understand, I was delighted to see Time reprint portions of Ben's Credo with nary a snide remark. They must be getting soft.

I am very anxious to know what has happened regarding the Henry Moore sculptures that you and I talked about. If they are available I am very anxious to have them. Very best regards.

Cordially,

Felix Landau

FL:mo

HOKE LEVIN  
2247 PENOBSCOT BLDG.  
DETROIT, MICH.

March 23, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East Fifty-First Street  
New York 22, New York

Dear Mrs. Halpert:

Please find the enclosed signed letter  
and envelope from Mr. Peter Pollack of  
Harry N. Abrams, Inc.

I am not familiar with this organization  
and, if satisfactory, would appreciate  
you mailing the letter out in the en-  
closed envelope.

With kindest regards, I am

Sincerely,



Hoke Levin

HL:rs

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March 23, 1959

McDowell, Obolensky Inc.,  
219 East 61 Street  
New York, N. Y.

Gentlemen:

Will you kindly send us 1 copy "Sight  
and Insight" by Alexander Eliot -  
allowing the usual discount.

Thank you

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NSID

NEW ENGLAND CHAPTER

NATIONAL SOCIETY of INTERIOR DESIGNERS, Inc.  
175 Darmouth Street • Boston, Mass. • Kenmore 6-0271

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARCH 23, 1959

MRS. EDITH HALPERT  
DOWNTOWN GALLERIES  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

DEAR MRS. HALPERT:

THE NSID IS PROPOSING AN EXHIBIT FOR THE 1959 ARTS FESTIVAL USING WORKS WHICH HAVE WON FESTIVAL AWARDS IN PAST YEARS. AFTER WRITING TO MR. WALTER NEIGH REGARDING HIS WORK, WE WERE INFORMED THAT YOU NOW OWN THE PIECE IN QUESTION.

WE WOULD VERY MUCH LIKE TO EXHIBIT MR. NEIGH'S AWARD WINNING ART AND ARE WRITING TO SEE IF YOU WOULD CONSIDER LENDING IT TO THE NEW ENGLAND CHAPTER OF NSID FOR USE IN THE PROPOSED SHOW. THE EXHIBIT WOULD MOST DEFINITELY BE FULLY INSURED.

IT WOULD BE MOST APPRECIATED IF YOU WOULD LET US KNOW WHETHER OR NOT YOU WOULD PERMIT US TO EXHIBIT THE WORK. ENCLOSED IS A POST CARD FOR YOUR CONVENIENCE.

VERY TRULY YOURS,

NSID

*C. Lindell James*

C. LINDELL JAMES, NSID  
COMMITTEE MEMBER

CLJ/10

OFFICERS

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President

Roland Jutras  
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Program Director

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Treasurer

Anna Port  
Director Trade Relations



WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE Please 2-4678  
CABLE ADDRESS: WORCART

March 23, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert,

Things are coming along beautifully, thanks to your help, for our Dial Exhibition. There is, however, one exception Mrs. Norman is abroad and so it is impossible for us to include her Marin, "Before the Wind." There happens to be another Marin of the same period illustrated in The Dial and I am wondering if by any chance you know its present location. In John Marin, The Man and His Work, by E. M. Benson, it is illustrated on page 67, number 27, with the title "Maine Town." Any information you may possibly be able to give me will be much appreciated.

Mrs. Lathrop Brown has agreed to lend us "Mother and Child" by William Zorach. Mrs. Miller's granddaughter, Mrs. Richard Goldwater, 422 Riverside Avenue, Westport, Connecticut is lending us Weber's "Egyptian Pot," 1917. Dr. F. H. Hirschland, is lending us "Gesture, 1921," by Max Weber. These people in returning our forms have indicated that they would be willing to have us make photographs of their objects for use in connection with the exhibition. Since we will not have the objects until after the catalogue is in its final form I am wondering whether there is any possibility of ordering photographs through you of any or all of these. Perhaps, you could tell us the names of photographers from whom we could order. If it is possible for us to order we should like three prints of each.

I know that this must be the last straw added to our many other requests and if it is a trouble please don't bother.

We do have a single photograph of "Gesture" which I am hoping we can use in the catalogue, but we would like to consider some of the others, if possible.

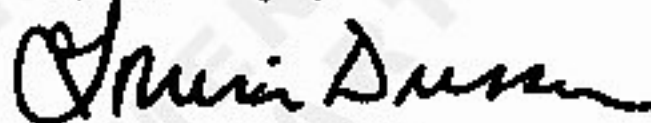
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Mrs. Edith Gregor Halpert continued

My warmest thanks again, for all your help.

Sincerely yours,



Louisa Dresser  
Curator

P. S. Your letter has just arrived as I receive this letter to be signed.

Thank you so much for looking up the "Cow" by Arthur Dove.

I am afraid we should not make the substitute you suggest but what we shall plan to do, as we are with other important artists, whose work for one reason or another we cannot borrow, we shall probably mount photographs and exhibit them with other historic data concerning The Dial.

If you happen to have available actual photographs of these Doves it might be better for us to have them to show rather than photographs made from The Dial illustrations.

I am delighted that you are going to be able to send photographs of the works of Demuth, Epstein, Nadelman, Davis and O'Keeffe.

With warmest thanks.

*And looking forward to April 5.*

*L.D.*

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# The Worker

23 WEST 26th ST., NEW YORK 10, N. Y. • ORgon 9-9450

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*OK*  
*Park*

Downtown Gallery  
32 East 51 Street  
New York, New York

Publicity

Dear Sir:

I would appreciate it if you would place The Worker on your press list for releases, gallery openings, and such matters.

Though we are primarily a labor paper, we do devote three weekly columns to the arts. It is about time, I think, we devoted some of this space to the art of arts - that is, art. Therefore my request.

May I thank you for any courtesies you might extend,

Yours truly,

*M. Newberry*  
M. Newberry

MN:sg

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*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

March 24, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks for your letter of March 21st. We  
can wait until you come to Washington.

Sincerely yours,

*Bill.*  
Director

HNW/arf

We still don't have  
your price tag on the  
Nadler Sculptures



**LOS ANGELES COUNTY ART INSTITUTE**  
GENERAL HARRISON GRAY OTIS, FOUNDER  
2401 WILSHIRE BLVD., LOS ANGELES 57, DUNKIRK 7-2329

March 24, 1959

Mrs. Edith Gregor Halpert  
Director, Downtown Gallery  
32 East 51st Street  
New York 22, New York


Dear Edith Halpert:

Thank you so much for continuing to send me your announcements. I am particularly grateful because of the Ben Shahn statement. It will interest you, as well as Mr. Shahn, to know that I read his statement to the entire studentbody, feeling that it expressed more adequately than I could, the basic questions which affect our lives today as human beings and artists. It received an ovation; some 50 students signed a request for copies of the statement. I should be glad to pay for having these sent in order to distribute them where desired; would this be possible?

I have taken over the directorship of the Institute, since Millard Sheets resigned to fill the position of Consultant.

Cordial greetings!

Very sincerely yours,

  
Jarvis Barlow  
Director

JB:jm

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JOSEPH L. TUCKER  
1830 BOATMEN'S BANK BUILDING  
ST. LOUIS 2, MISSOURI

March 24, 1959

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Attention Mrs. Edith Halpert

Dear Mrs. Halpert:

I note from your last letter that you are concerned about your rapport with St. Louis.

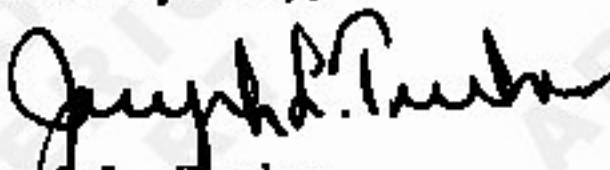
I want to give you the opportunity to establish rapport again.

I am still interested in Demuth watercolors. I recall having seen three at your gallery in addition to the one which was sold. One was a still life of pears, another a snapdragon, and the third was a large still life which was hung in your ~~up~~ DOWN - stairs room. I would like to know whether these are still available particularly the latter, and I would like to know its price.

If there are any Cubist watercolors, please let me know and possibly you could give me some information about them.

Looking forward to your reply, I am

Yours very truly,

  
Joseph L. Tucker

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DEPARTMENT OF **ART**

College of Fine and Applied Arts  
University of Illinois, Urbana

March 24, 1959

*Mr. Halpert*  
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for your wire permitting us to acquire Kinigstein's Dead Man for our collection. We really disliked offering so little for such a handsome work, and hope that Mr. Kinigstein will be pleased to be among those receiving a Purchase Award from us and not too disturbed at the price.

We appreciate your generous cooperation and thought for what we are trying to do for American painting and sculpture. We have hopes of a larger budget for acquisitions in the future, but that is dependent on the Illinois Legislature.

Will you please send me a statement for the painting so that I may get a requisition started through the Business Office.

With thanks and best regards, I am

Sincerely,

*C. V. Donovan*

C. V. Donovan  
Director of Exhibitions

D/g

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cable Address  
DANINFO

Telephone:  
[Union 6-3320]

## DANISH INFORMATION OFFICE

An Agency of the Danish Government  
588 FIFTH AVENUE  
NEW YORK 36, N. Y.

March 25, 1959

*MP*  
*PK*  
*Thank*  
Downtown Gallery  
(Att: Mrs. Edith G. Halpert)  
32 E. 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

Referring to my letter of February 27th I take pleasure  
in sending you two catalogues from the Cartoonist Exhibition.  
There is one copy for you and one for Mr. Ben Shahn.

Sincerely yours,

*Knud Skrivergeard*  
Knud Skrivergeard  
Asst. Press Attache

KSk/1rt

*2*

Print for publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
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purchaser is living, it can be assumed that the information  
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# NORTH SHORE ART FESTIVAL

MAY 1st through MAY 10th, 1959

100 Cutter Mill Road, Great Neck, N. Y.

Mr. John Marin  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

March 25, 1959

Dear Mr. Marin,

Mrs. Marin and I would like to thank you so very much for your kind help and cooperation today, in making our selections for the North Shore Art Festival.

I would like to confirm our selections for the record, as we are making up our catalogue shortly:

ABRAHAM RATTNER

"Farm Figures"...32"x39" oil...1955...\$3000

MAX WEBER

"Figure Decoration"...17½"x23½" gouache...1955...\$2500

WILLIAM ZORACH

"Head"...10½" high...pink granite...1954...\$3000

BEN SHAHN

"Wheat Field"...silk screen theorem, unframed...\$75

"Mine Building"...silk screen theorem, unframed...\$110

"Portrait of Sacco and Vanzetti"...silk screen theorem...\$35

The above prices include 10% commission to us, the remainder to be paid to you.

Please express our sincerest thanks to Miss Harpert for her cooperation. We will send you invitations to our opening on May 1, and hope that you will be able to join us.

We will notify you as to our exact pick up date and time.

Sincerely yours,

*Mrs. Lem Silberstein*

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AARON RICHMOND  
143 NEWBURY STREET  
BOSTON

March 25 [1953]

Dear Mrs. Halpert:

We phoned New York for you and we can get you four tickets for the opening night of the Bolshoi which is the only time any one is certain that Ulanova will dance. (She will make only four or five appearances in NY, so Hurok tells me). We hope the tickets will be \$30 each, and that's what they are working on for us, and will let us know in a few days. I hate to have you pay any more for them--heaven knows \$30 is high enough! I don't know how much of a favor that is to you, actually! But please don't hesitate to ask me to help -- I can do it so easily, and it's really no trouble at all.

Thanks so very much for your attitude about the Marin. I would love to own one, but if I have to pay over \$2,000 I really want a masterpiece that our Museum will be happy to accept from us. Know of a Marin masterpiece for sale????

Cordially,

*Aaron Richmond*

Mrs. Edith Halpert  
32 East 51 Street  
New York City

AR:h

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I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
OXFORD 7-0266

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

March 25, 1959

Mrs. Edith Halpert  
32 East 51 St.  
New York, N.Y.

Re: 32 East 51 Street

Dear Mrs. Halpert:

The window frames and exterior metal work at the above premises are badly in need of painting and I plan to have it done this summer. If you remember, we had an estimate for this work last year from the painter who did the halls but you did not want to spend anymore money at the time.

Sincerely,



Irving M. Schwarzkopf

IMS:sbs

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✓  
SUN

JOHN DAVID ROBINSON, EDITOR

*A Magazine of Visual Theology*

~~344 SUMMIT AVENUE, SAINT PAUL 2, MINNESOTA~~  
60 EAST SOUTH TEMPLE STREET, SALT LAKE CITY 11, UTAH

25 March 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:


Thank you for your kind letter of the 21st with permission to reprint the Ben Shahn art statement from the catalogue to the current show. Thank you too for obtaining Mr. Shahn's consent.

Thanks too (getting fatuous isn't it!) for the photographs. I shall return them after use of course.

The caption will read as you request.

I shall be in touch with you a little later for some A. Rattner material.

Sincerely yours,

  
John-David Robinson, Editor

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OF GREATER NEW YORK  
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March 25, 1959

Mr. Max Weber  
11 Hartley Road  
Great Neck, LI

Dear Mr. Weber:

I am writing to you at the suggestion of Mrs. Joseph Weinstein, to ask whether you would be generous enough to contribute an art item from your collection toward the 6th Annual Art Auction sponsored by the Women's Division of the United Jewish Appeal.

Our sale this year will take place on Tuesday evening, June 9th at the Parke-Bernet Galleries, which have been good enough to donate their facilities to UJA for this occasion.

In our previous sales we have had the privilege of offering fine paintings, sculpture and objets d'art to the public, with all proceeds going toward the support of the UJA's world-wide program of relief and rehabilitation. We hope to be able to continue to offer items of quality in our annual sale.

It would be an honor to include your name in our catalog as a donor, and we would be happy to suit your convenience in picking up your gift. I look forward to hearing that we may rely on your valued help this year.

Sincerely,

*Mathilda S. Goldman*

Mrs. Charles Goldman  
Chairman  
ART AUCTION

P.S. Contributions to the UJA's 6th Annual ART AUCTION are tax deductible.

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UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA

March 25, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

It was good to hear from you, and I shall lose no time in making contact with Mr. and Mrs. Randal MacDougall, whom I found in the telephone directory. It is good to have another Charles Sheeler in town, and I shall let them enjoy it for awhile.

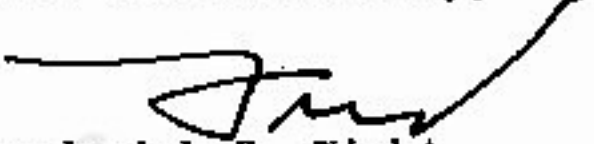
As I watch the increasing turmoil in the art world, I naturally assume that you are up at the top, and I imagine that life in the galleries is much like going over Niagara Falls in a barrel. I enjoyed reading Shahn's statement, which certainly gave a pious front to the point of view which, I confess, that I share. I wish that I could have seen the show.

There is no great news here, which I hope means that we are between news. It is possible that I shall do a USIA American show in the autumn, although I had decided against it this last spring. This, of course, is one more of the great minor secrets.

I am busily painting and there seems to be something of a breakthrough showing itself modestly in color. The mid-century breakthrough in my case, one which we all look forward to. As a result, I find myself involved with a dealer named Esther Robles. Don't say that I am "two timing" you as I and my affections are always available. I shall let you know what comes of all this. At least it means that I am abnormally productive.

I expect I must be coming East by July at the latest; and, if this USIA thing actually happens, I shall be popping in and out through the autumn. So, we have a future.

Ever affectionately,

  
Frederick S. Night  
Director of the Art Galleries

FSW:je

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March 26, 1959

Mr. Harris E. Prior, Director  
The American Federation of Arts  
1083 Fifth Avenue  
New York 28, N. Y.

Dear Harris:

The loan agreement form you requested was mailed to you several days ago but I am writing to make sure that the change in credit appears in the catalogue.

Several days before the Goldin was picked up, we sold it to Mr. and Mrs. David A. Wingate of 115 Sycamore Drive, East Hills, Roslyn, Long Island, New York. Naturally, the sale was made with the proviso that the painting be available for your exhibition and I hope that you will send a catalogue to the Wingates and to us.

A propos, I am becoming almost panicky about the entire exhibition situation. I do not know how much longer we can prevail upon collectors to accept our proviso in connection with purchases. Since so much art is being acquired for home use, it is becoming more and more difficult to carry out this one-to-three-year exhibition arrangement which we have enforced of late and which does not sit well with many of our buyers who know that they have no alternative but resent it just the same.

The reason I am going into this boring situation again is that it seems a very likely time to bring up this issue at one of the meetings to be held during the A.F.A. convention. The problem, it seems to me, is worthy of a general discussion. Perhaps somebody can come through with a brilliant idea. Perhaps also the proposal of "the pool" plan could be endorsed by the museum personnel for a re-presentation to the Ford Foundation. Here I go again!

Regards,

EH:ph



# George Braziller, Inc.

215 FOURTH AVENUE • NEW YORK 3 • N. Y.

OREGON 4-6004

March 26, 1959

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

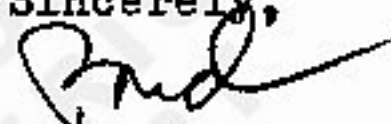
Dear Mrs. Halpert:

Here is our list of the Stuart Davis paintings we want to reproduce in color. Please phone me if you have any objections. Meanwhile I'll check with Goossens to make sure he's checked the list with Davis. The pictures are not listed in any special order - - he'll have to arrange it later.

Place Padeloup  
Rue de l'Echaude  
Eggbeater # 5  
Garage Lights  
Hot Stillscape for 6 Colors  
Ursine Park  
Rockport Beach  
(Hubbard's picture at Whitney) Tournos

For Internal Use Only  
Visa  
Something on the 8 Ball  
Lucky Strike  
Bass Rocks #2  
Lawn and Sky  
Salt Shaker

Sincerely,



T.E. Mergendahl, Jr.  
Production Manager

/ar

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March 26, 1969

Rabbi Robert E. Goldberg  
The Congregation Mishkan Israel  
Orange and Audubon Streets  
New Haven 11, Connecticut

Dear Rabbi Goldberg:

Thank you for your check. The arrangements mentioned are satisfactory as we originally agreed.

I too enjoyed our chat and hope that you drop in frequently. As a point of information I want to tell you that I telephoned Zerah regarding the head of Moses and he communicated with me the following day. I now have all the information. By ordering the entire edition of three casts simultaneously, a large saving will be effected and therefore I told him to place the order immediately. It will, of course, take several months for the execution and for Zerah's personal touch-up process. The price for the Temple will be a very special one of \$4500, a figure most advantageous to the donor who will get the advantage of the "cut rate" and can claim a considerably larger gift deduction.

I don't want you to feel that I am placing you under any obligation in writing to you about this but I thought you would like to know the score and could use the information at an appropriate moment.

My best regards.

Sincerely yours,

EGK:pb

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Mrs. ~~Lee~~ Goldman

2721 Ellison Drive, Beverly Hills, California

Gentlemen:

I am quite interested in the work of Ben Shahn & would like to see the catalog & any other descriptive material you have published (especially photos) of the works in your current show. I am especially interested in a smaller painting or perhaps a signed lithograph. Please supply prices with the catalog & any other material you may send to the above address. Thank you.

Mrs. Leonard Goldman

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THIS SIDE FOR ADDRESS

The Downtown Gallery  
30 E. 51st St.  
New York, New York



March 26, 1959

Mr. Seymour Knox  
The Balcony  
Aiken, South Carolina

Dear Mr. Knox:

Thank you so much for your very kind letter.

Nothing makes me happier than the knowledge that a  
good home has been found for a good work of art.

And so, more power to "White Surrey" — and regards  
to you.

Sincerely yours,

EGH:pb

After to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

March 25, 1960

Mrs. Sylvia Lang  
700 Alta Avenue  
San Antonio, Texas

Dear Mary:

Pardon me for being such a heel in not acknowledging earlier your very delightful letter and the more delightful invitation.

Actually I had hoped to be present at the Dove opening and had planned to fly down without any preparations whatsoever. This, of course, was just a pipe dream.

The Shahn exhibition has drawn the largest attendance in our history and we are all completely exhausted and groggy. All of us have to be in constant attendance and I doubt whether I can take time out under the circumstances. John Loeper phoned me several days ago and extended his personal invitation as well, with the idea of getting me to talk at the museum. I was flattered and terribly tempted but, again, doubt whether I can make it as I have already committed myself to a talk in Worcester the weekend of the 4th and am scheduled for the AFA convention in Washington starting April 23rd. If by some miracle I can scrape up the time and energy, I shall phone you and come flying down pronto.

With affectionate greetings to you and Sylvia,

Sincerely,

EGH:ph



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JEBBE H. OPPENHEIMER  
JOHN P. GILES  
NEILL BOLDRICK, JR.  
STANLEY D. ROSENBERG

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1800 MILAM BUILDING  
SAN ANTONIO 5, TEXAS  
CAPITOL 7-3106

March 26, 1959

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Per our telephone conversation, many thanks for letting us keep the Sheeler a little longer. It arrived Monday, and last night was the first time Mary and I had a chance to discuss it. As I mentioned to you on the phone, Mary thinks it is magnificent painting, but does not feel particularly acquisitive. Hope she changes her mind.

The real object of this letter is to return to you your letter to me of March 9 relative to the Zerbe. I am sure the \$1,200.00 is a typographical error because you gave me the original of attached photostat last December 15, and I furnished same to my auditors in connection with my tax return for 1958. So there may be no question, would appreciate your having this letter of March 9 re-written to correct this typographical error.

As a matter of fact, the people out at the Museum seem very pleased with the Zerbe. They were also very happy with a picture by Bill Riley, San Antonio artist, which I bought for them, as Leeper thinks highly of him. Bill Riley has improved considerably in the last two years, and I would like you to look over his work again when you are here.

Sincerely,

  
Sylvan Lang

17  
Enclosures

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March 26, 1969

Professor Oliver Larkin  
Department of Art  
Smith College  
Northampton, Massachusetts

Dear Professor Larkin:

Upon receipt of your letter I ordered a print of the photograph you requested and it is now enclosed together with a catalogue containing a facsimile of the entire statement from which Time culled the bit you read. You will find that the photograph reproduces very well.

I hope that you will be in New York before the exhibition closes. It has broken all attendance records and we have been obliged to announce a week's extension. Thus the exhibition will continue until April 4th.

I look forward to your visit.

Sincerely yours,

EGH:pb

P.S. In reading your note after the above had been dictated and transcribed, it was noticed that the painting you requested a photograph of was ALLEGORY rather than PARABLE. Mrs. Halpert has therefore asked that this P.S. be added since there are three "Allegories" and it would be necessary to know the specific one you would like to reproduce.

pb



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March 28, 1959

Mr. Hoke Levin  
2347 Penobscot Building  
Detroit, Michigan

Dear Mr. Levin:

Immediately upon receipt of your letter and enclosure, the latter was forwarded to Peter Pollack of Harry N. Abrams, Inc. For your information, Abrams is one of the outstanding publishers — internationally — in the field of art books and portfolios and we were very pleased when he decided to embark on an American program.

I am sure that your painting will be reproduced in good style and I can also assure you that James Soby's text will be superb.

With kindest regards,

Sincerely yours,

EGH:pb

STANLEY J. and ELSIE MICHAELS, DIRECTORS

# CAMP NAHELL

ON PERRY LAKE  
ORTONVILLE, MICH.  
PHONE: NATIONAL 7-2453

WINTER ADDRESS: 19847 ROSLYN, DETROIT 21, MICH. PHONE UN 4-4220

3-26-59

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Enclosed check in the amount of \$500.- to be applied to my account.

We continue to enjoy our paintings and already we are looking forward to our usual trip to N. Y. in the Fall; - a time when we can see

you. I want to add my congratulations to the money you must have received on the Ben Shabon invitation, - it was superb and a great tribute to both Shabon and yourself.

Elsie joins me in sending our warmest wishes.

Most cordially,  
Stan Michaels



MEMBER OF AMERICAN CAMPING ASSOCIATION



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123 West 93 Street  
New York 25, N.Y.  
March 26, 1959

Miss Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York City, N.Y.

Dear Miss Halpert;

I am a student at the Institute of Film Techniques at City College. I am currently engaged in shooting a film project at the Metropolitan Museum of Art.

One of the pieces I wish to use as background for my story is William Zorach's sculpture 'Mother and Child.' As I understand that you are Mr. Zorach's agent I am writing you for permission to shoot a scene involving this piece.

This is strictly a non-profit, non-commercial project and the finished film <which will run approximately 2 or 3 minutes> will not be shown outside the Films Institute at the uptown campus of C.C.N.Y.

The scheduled shooting day is Saturday, April 4. I will be grateful for your handling of this matter by that time.

Thank you.

Sincerely yours,

Alfred Socolow  
Alfred Socolow

March 26, 1959

Mr. Henry Strater  
323 Orange Grove Road  
Palm Beach, Florida

Dear Mike:

It was good to hear from you and I was glad to learn that you missed me. I, too, regret that I did not make Palm Beach this year, but I was so desperately tired that I did not want to leave myself to the temptation of visiting my friends and went off to a desert isle where my only companionship was with Nature.

Indeed I shall be glad to let you have RED POPPIES for your exhibition. Incidentally, this painting belongs to me personally and is Not For Sale. Also there are other outstanding examples of Demuth's work in my collection and/or the DG inventory. If Mr. Remer will drop in, he can make a selection, if you so desire.

For the "Americans of Our Times" exhibition, we shall make available two works each by O'Keeffe and Marin and, I hope, by Ben Shahn as well. At the moment we ain't got nuttin' but by June he may have something completed.

And so, my best regards to you and the family.

Sincerely,

EGH:ph

rior to publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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March 20, 1960

Mrs. Lewis Tretsky  
35 Yeager Avenue  
Forty Fort, Pennsylvania

Dear Mrs. Tretsky:

Thank you for your check.

As you requested, I am enclosing another copy of the Shahn brochure. The request for these has been extraordinary but we managed to set a few aside for such special occasions as this.

I hope you will come to New York soon and that I shall have the pleasure of seeing you.

Sincerely yours,

EGH:pb  
Enclosure

March 28, 1959

Mr. Max Weinstein  
344 McGilvra Boulevard  
Seattle 2, Washington

Dear Mr. Weinstein:

It was good of you to write again expressing your continued enthusiasm for the Max Weber.

Please be assured that whenever you are ready for the Marin a top example will be sent to you for consideration.

With best regards,

Sincerely yours,

RM:ph

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WORCESTER ART MUSEUM  
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

March 26, 1959

Mrs. Edith Gregory Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Insurance has been placed effective  
April 1 on the following objects which you are lending  
to The Dial exhibition:

Demuth	Poster Portrait of Georgia	
	O'Keeffe, watercolor	\$2,500.00
Epstein	Kathleen, bronze	2,500.00
Nadelman	Tango, painted wood	6,500.00

This insurance is for wall-to-wall coverage and will be  
in effect from the time the objects leave your collection  
until they are returned there following the close of the  
exhibition in September.

As soon as you notify us of the valuation of the  
Stravinsky by Davis, I will insure that also.

Insurance has also been placed on "Black Spot" by  
O'Keeffe which I understand you already have at the  
gallery. At Miss O'Keeffe's request, coverage is for  
\$5,000.

Arrangements are being made to have the objects  
collected by motor vehicle before April 14. You will  
hear further from me or our agent, W. S. Budworth & Son,  
Inc.

Sincerely yours,

*Jean M. Bigelow*  
Jean M. Bigelow  
Registrar

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678  
CABLE ADDRESS WORCART

March 26, 1959

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:


We are looking forward to your talk on Sunday, April 5. As I told you, Bertha and I are counting on arranging a luncheon for you. We plan to lunch at one o'clock at our house, which is next to the museum, and have asked William Lane and Boris Mirski and several of our friends to join us.

Will you please let me know at once when you plan to arrive and whether we may make a hotel reservation for you.

I am happy to see that several things have been sold from the Downtown Gallery. Our show is having an amazing run of success.

With kind regards,

Sincerely,

  
Daniel Catton Rich  
Director

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2213 Everett Avenue North  
Seattle 2, Washington  
March 27, 1959

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your letter of March 21; and it is perfectly understandable that you were not able to write sooner. I hope that the Shahn exhibition has been both an aesthetic and business success. Mr. Shahn is an artist whom, in general, I admire very much.

I naturally appreciate your expression of interest in my work, and your purchase of the three sketches. As you request, I am mailing some slides under separate cover. Perhaps my larger, more complex works will interest you more than the small things you have at hand. In any case, I look forward to your critical reaction, since discerning eyes are not frequently met, on this other coast.



March 27, 1959

The slides I am sending are the only ones I have at this time. While they are representative as a selection; they do not, by any means, cover the sum of my production.

Although I do sell in Seattle, and have been with the Seligman gallery, here, for the past five or six years, I come nowhere near meeting family financial needs. Thus, I have had to work as a picture framer, commercial fisherman, janitor, teacher, etc., etc. I would not mind this if it did not cut so severely into my painting time, or if my usually integrated personality did not have to shift or split according to the industrial temperament. I feel that I am capable of much more artistically; but the only way to get the time I need to fulfill my potential ability, is to buy it. So, I am looking for a satisfactory outlet for my production, in New York. Of course, I would appreciate knowing whether or not you feel I have the "stuff" it takes to see this through to success. I do have drive; and I can produce. Sincerely yours,  
P.S. No hurry for the portfolio. Leon Applebaum



March 27, 1959

Mr. Frank Getlein  
The Milwaukee Journal  
Milwaukee 1, Wisconsin

Dear Mr. Getlein:

Several days ago I received a reprint of your schmerkunst article and was delighted to add it to the three or four copies which I purchased at the time. I still prefer your terminology to Jake Burak's and still think the article was mighty swell.

Yes, I must confess that I expressed my first choice to the AEA in connection with the Rattner monograph and am delighted that the request came through and that you accepted. It will indeed be a great pleasure to work with you.

The Rattners are abroad and as far as I know intend to remain there for at least three more months. When they return they plan to live in New York City and I doubt whether Rattner will accept any further teaching commitments as he is quite happy with his current distribution of paintings and can afford to relax.

As for me, I can't afford to relax and am not planning any long absences from the city other than a weekend in Worcester and a few days in Washington wearing the good old AEA badge.

However, it would be wise to send me a note in advance, so that I can arrange my time accordingly. It will be very nice to see you.

Sincerely yours,

EGH:ph

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March 27, 1960

Mr. John Green  
1800 West Courtland Avenue  
Milwaukee 9, Wisconsin

Dear Mr. Green:

Although we have only a very few catalogues available for the Ben Shahn exhibition, I am enclosing one in response to your request.

As you will note, the closing date was scheduled for March 28th but because of the record-breaking attendance and requests from various parts of the country, we are extending the show another week, ending April 4th.

I hope that this additional week will make it possible for you to come to New York and to see the show, which is the first held here in four years.

It will be nice to see you.

Sincerely yours,

EGH:ph  
Enclosure



March 27, 1959

Mrs. Everett H. Jones  
330 Westover Road  
San Antonio, Texas

Dear Mrs. Jones:

I cannot tell you how upset I was when I learned that the O'Keeffe arrived in the condition described. These were carefully packed by Badverth, the art-packing experts, and I cannot understand why greater care had not been exercised. I shall raise a rumpus with them. Incidentally, there is no need to replace the glass and/or the plexiglass as the paintings are in oil and require no such protection outside of the gallery where they get occasional finger-marks because O'Keeffe objects to having regular or traditional frames placed on her paintings. Thus you can hang the pictures as they are, unless the glass actually caused a scratch in the surface. Under those circumstances we shall have the picture repaired by Meck of the Brooklyn Museum. Won't you please let me know. Meanwhile I am enclosing a copy of my letter to Badverth because there is no excuse for carelessness on their part. We take the precaution of using the best people in the field to avoid any accidents such as you mentioned.

Several days ago I received notice from James Bourlet of London advising us that Madonna and Child had been shipped to the gallery on March 25th. The moment this arrives and clears through customs, et cetera, it will be forwarded to you. And frankly I am delighted that Epstein let me have his own replacement which is the last cast available and I am equally delighted that it will be in your possession.

My best regards.

Sincerely yours,

EBH:ph  
Enclosure

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MARTIN MYERSON  
30 VILLAGE CIRCLE  
NEWTON CENTRE, MASSACHUSETTS

March 27, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I would like to purchase the silk-screen print by Ben Shahn that was shown to us when we visited Saturday, March 21. The print was entitled "Lute and Atoms."

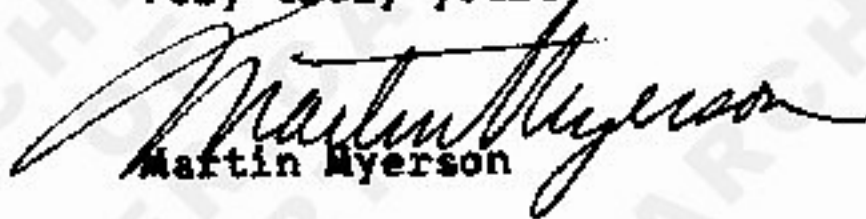
I would like to have it delivered in the frame in which we saw a print or drawing of wrestlers, also by Ben Shahn. This was quoted by the gentleman who showed it as costing \$20.

Please ship prepaid by the least expensive satisfactory means to

Mrs. Martin Myerson  
30 Village Circle  
Newton Centre  
Massachusetts

If you advise me of the total cost first, I will send a check in advance.

Very truly yours,

  
Martin Myerson

MM/jqs

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# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

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March 27, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I believe Belle Ribicoff was in the other day to see some Dove watercolors for our Collector's Corner. Would it be possible for her to collect two or three when she comes to New York this Monday? She didn't have the titles and I don't know what they are, but you may recall. She is driving back and since they are so small, could bring them with her.

I don't have the prices on them, but if you will send me an invoice after she has collected them we will place an insurance binder on them to cover them while in transit and on exhibition. I hope this is satisfactory.

I still haven't forgotten that we are to go over the sculpture. I am still terribly tied down here.

The big news is that I have become grandfather to identical twin girls.

With all good wishes,

Very sincerely yours,

*Charlie*

C. C. Cunningham  
Director

CCC:eg

# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

March 28, 1959

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John Walker

Suzette M. Zucher

## DIRECTOR

Harris K. Prier

Mrs. Edith Halpert  
Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I hope the attached letter to Mac Lowry will result in an appointment for you and me to go talk with him about a "pool" of works of art.

Our Fiftieth Anniversary Convention as the Committee planned it is a rather rarefied thing, and I am not sure where there would be a place for a discussion of the subject. Possibly at the annual meeting of members there would be a chance to raise the problem and get a committee appointed to study it further. Would you be willing to propose this under the item "New Business" when it comes up in Washington on the 24th? I'll back you up if you will.

Best regards.

Yours sincerely,

Harris K. Prier  
Director

HKP/rw

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# George Braziller, Inc.

215 FOURTH AVENUE · NEW YORK 3 · N. Y.

OREGON 4-6004

March 28, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

In regard to the Hubbards' Davis picture now at the Whitney that Goossen wants to use in his book on Davis: if the plates are no bigger than 6 1/4" x 9" we will be able to use a set of vinyl molds from which our printer will make his own electros. We would also like a set of progressive proofs. If the plates are larger than this, we would like to borrow the Hubbards' transparency to make our own plates. Because of the time involved, I'd like to find out just what we can use as soon as possible. I'll call on Tues. to find out, and also the list of reproductions Goossen wants to use in the book, if this list is OK with you. Many thanks.

Sincerely,



T. E. Mergendahl Jr.  
Production Manager

tem/jr

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March 28, 1958

Mr. Knud Skrivergaard  
Assistant Press Attache  
Danish Information Office  
588 Fifth Avenue  
New York 20, N. Y.

Dear Mr. Skrivergaard:

Mrs. Halpert has asked me to drop you this note  
to thank you for sending the catalogue of the  
Cartoonist Exhibition. Both Mrs. Halpert and  
Mr. Shahn very much appreciate this courtesy.

Sincerely yours,

Margaret M. Babcock

MHB:ph

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Mr. W. McNeil Lowry

- 2 -

March 28, 1959

I would like very much to have you talk with Mrs. Halpert about her ideas in this connection. By and large I go along with her ideas, and I would appreciate the opportunity to accompany her if you would grant us an interview. I feel sure that this is not the first time you have heard of this idea, and I think we would have much to gain by exchanging our thoughts on the subject. I shall look forward to hearing from you.

Kindest regards.

Yours sincerely,

Harris K. Prior  
Director

HKP/ren

CC: Mrs. Edith Halpert

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March 28, 1959

Mr. Sylvan Lang  
1500 Milan Building  
San Antonio, Texas

Dear Mr. Lang:

I am returning the photograph of the Earl Korte painting entitled "Tenny-Gaff".

I am glad to give you the current market value of this important example of the artist's work executed in encaustic and measuring 20" x 34". The estimated figure is \$1200.

Sincerely yours,

EGM:ph



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March 28, 1959

Mr. Alfred Secoler  
123 West 93rd Street  
New York, N. Y.

Dear Mr. Secoler:

In response to the request in your letter of March 26th, I am very glad to let you know that you may have our permission to film William Zerkow's "Mother and Child" and to show it within the Film Institute at the uptown campus of C.C.N.Y., and with the express understanding that it will not be shown elsewhere.

Sincerely yours,

BGM:pb

3521-B Dickason Avenue  
Dallas 19, Texas  
March 29, 1959

*Just  
POL*

Miss Edith Gregor Halpert, director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

When I was in New York for the National Art Education Association convention, I had the pleasure of visiting The Downtown Gallery and of seeing the "Ben Shahn Exhibition."

At the time you were out of the catalogues for this show, but it was mentioned that more were being printed. Is it possible for me to secure a copy at this time? I shall be glad to cover any expense.

Sincerely yours,

*Paul R. Harris*

Paul R. Harris

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Mrs. Harrison McMichael  
2418 Panama  
Philad. 3, Pa.

POL  
Proprietor  
not

Mrs. Mrs. Harrison McMichael  
2418 Panama  
Philad. 3, Pa.

PO L  
Perfect  
ret



March 29, 1959

Dear Sir,

My husband & I purchased on approval on Saturday "The Standing Figure" by Abraham Rattner. Having seen it in our home we find it unsuitable as it is not only too large but too dominating. Therefore I will return it to you on Tuesday, March 31st.

Sincerely,  
Jeanne McMichael

PO L



FORT WAYNE ART SCHOOL AND MUSEUM

1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

March 30, 1959

Miss Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

We are delighted to accept your kind offer of a painting by Georgia O'Keefe, which is now hanging at the University of Illinois Fine Arts Exhibition and which we will be able to include in our second Fine Arts Festival in Fort Wayne. We will write to Dean Weller and explain that permission has been granted to us to include this painting in our exhibition and arrange to have it sent here before returning it to your galleries. We would appreciate it if you would also write to Dean Weller confirming with him the fact that you have granted us permission to receive this painting.

Our Festival is held the week of May 16, and we will return your painting to you immediately after the festival.

While I know that activities on our behalf through your gallery have been arranged by Mr. John Ross, our Curator, and Mrs. Jacobs, I have not been actively engaged in arranging our painting loan with you. I want to say that it was your great contribution to our Festival last year which made it most successful. I am familiar with a part of your philosophy concerning the promotion of art and artists, having read articles in which you have explained your point of view. You would be delighted with the results and repercussions of our display of your work in Fort Wayne last year. People who never knew what a John Marin was have dropped in at my office to point out that they have seen something by him or read something about him which is more meaningful to them after having seen our display at the Festival.

We would like not to be dependent upon so many good people's support, but we believe that with the continued interest shown here, we can build a collection and fill the needs of individuals in our community, but we are dependent on generous support of individuals, like yourself, who are interested in helping the arts.

Sincerely yours,

FORT WAYNE ART SCHOOL AND MUSEUM

*Francis C. Baptist*

Francis C. Baptist  
Director

FORT WAYNE ART MUSEUM, 1202 WEST WAYNE STREET

FCB:baz

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# THE CONGREGATION MISHKAN ISRAEL

FOUNDED 1840

ROBERT E. GOLDBURG, *Rabbi*  
HARRY SEBRAN, *Centor*

ORANGE AND AUDUBON STREETS  
NEW HAVEN 11, CONNECTICUT  
TELEPHONE STATE 7-0153-4

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March 30, 1959

Mr. Stephen S. Kayser, Curator  
The Jewish Museum  
5th Avenue at 92nd Street  
New York 28, New York

Dear Mr. Kayser:

Thank you for your kind letter of March 25th. I am very happy that the Shahn drawing will be at the Jewish Museum until our Temple building is completed.

Would you be kind enough to let me know when it goes on exhibition, as I would like to come down and look at it and at the same time visit the Jewish Museum.

All good wishes,

Sincerely,



Rabbi Robert E. Goldberg

REG:sp

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# THE CONGREGATION MISHKAN ISRAEL

FOUNDED 1840

ROBERT E. GOLDBURG, *Rabbi*  
HARRY SEBRAN, *Cantor*

ORANGE AND AUDUBON STREETS  
NEW HAVEN 11, CONNECTICUT  
TELEPHONE STATE 7-0133-4

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EARLE E. JACOBS, JR., *Treasurer*

March 30, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your kind letter. I will now be looking for a donor for the Zorach bust of Moses.

I received a letter from the Jewish Museum thanking me for the loan of the Shahn drawing. The lithograph of the Sacco and Vanzetti has ~~not~~ arrived. ~~and I believe he mailed it about ten days ago. It may have been delayed because of the holiday.~~

It was nice talking with you and I appreciate all your kindness.

With all good wishes and warm personal regards,

Sincerely,



Robert E. Goldberg, Rabbi

REG:p

*Enclosed is check for Shahn drawing.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[March 30, 1959]

Memo from the desk of —  
RABBI ROBERT E. GOLDBURG

Payment for June 1 - 75

July 1 - 75

Aug 1 - 75

---

\$ 22.50 total

through Aug 1.

Next payment on Sept 1 - as I will  
be away all summer.

All good wishes  
R.E.G.

Re: Ben Shahn's "Mammals"





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255 FOURTH AVENUE

NEW YORK 10, N. Y.

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The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

Please consider this an order for one copy of Ben  
Shahn's print of Sacco and Vanzetti with the text, which  
you should send to

Rabbi Steven S. Schwarzschild  
51 Rockaway Avenue  
Marblehead, Massachusetts

who should also receive your invoice;

and an order for one of the Sacco and Vanzetti prints  
without the text (on the brownish paper), which please send  
to me at my home address:

Mr. Henry Schwarzschild  
34-22 76th Street  
Jackson Heights 72, New York.

Please send my invoice to my office at the letterhead address,  
marked for my personal attention.

Thank you.

Very truly yours,

Henry Schwarzschild  
Director  
Office of Public Information

HS:gc



*file*  
*Jack Lawrence*  
30 March 1959

Mr. Yehuda Yaari  
Director Cultural Relations Section  
Ministry of Foreign Affairs  
Jerusalem, Israel

Dear Mr. Yaari:

Thank you for your letter regarding the exhibition which we have titled PROJECT: ELAI (Exhibition of Living American Artists to Israel.) May I make one important correction before going into other details: my associates and I are concerned only with assembling a collection for exhibition purposes as noted in your letter in Paragraph "a," but not with acquiring gifts of any canvasses to remain in Israel. This is Dr. Katz' private project and since our proposed exhibition is difficult enough to organize and finance at this time, we cannot undertake the acquisition of gifts, too.

I believe Dr. Katz has a catalogue of the current show at the Whitney Museum which will give you the names of the eighteen specific artists. I might add that we hope to include as many of their works of art represented in this catalogue as possible.

You will undoubtedly be interested in learning that the proposed Israel show is being sponsored at this end by the American Federation of Arts, the Friends of the Whitney Museum, and the America-Israel Cultural Foundation, but all expenses will be covered through private financing. This includes: assembling all works of art in this country; arranging, maintaining and concluding loan agreements; proper overseas crating, shipping and customs; adequate insurance coverage; documentation; all secretarial work; the eventual return of the works of the exhibition; and the cost of the catalogue.

Selection of all works will be in the capable hands of Mr. Lloyd Goodrich, Director of the Whitney Museum and Miss Emily Genauer, Art Critic of the New York Herald Tribune. The sponsoring committee includes such names as: ex-Governors Herbert H. Lehman and Averell Harriman and Mr. Ogden Reid. (I am hopeful that Mr. Reid's official appointment to your country will come through in time so that he can represent the United States at the opening of the show in Israel.)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



30 March 1959

Here's the proposed calendar: we hope to have all the works of art gathered by the 15th of June; to begin packing by July 10th and shipping on or about July 22nd. Allowing three weeks for ocean travel, it would arrive in your country by August 19th and should be ready for viewing in the Tel Aviv Museum by August 24th. Allowing approximately four weeks for the exhibition in Tel Aviv and a week to transfer and hang the show at the Bezalel Museum, it should open in Jerusalem about September 28th and should run through October 24th. This would return all the works to this country by the middle of November. It is most important to work on a tight, exact schedule because of our obligation to the owners of the works who must know exactly when they can expect the return of their loans and are unwilling to part with them for too long a period.

I am sure you must be aware of the tremendous resistance on the part of collectors of art to allow their valuable works to be shipped overseas to any part of the world, particularly in this instance to Israel, which, unfortunately has such troublesome neighbors.

Lenders are especially concerned with: a) the shipping problem; b) the weather problem; and c) the problem of adequate facilities within the two museums.

I should like to take up these problems in detail:

a) THE SHIPPING PROBLEM. We should like to ship via the Israeli Lines. Can you give us any information on the availability of an Israeli ship on or about July 22nd and whether or not that ship would have proper cargo space for approximately forty paintings and ten sculptures, many of which can easily be affected by extremely high temperatures.

b) THE WEATHER PROBLEM. This is another important problem and a recurring question from possible lenders. Dr. Katz assured me in previous conversations that all due precautions would be taken once the shipment arrived in Israel, and that he personally would supervise the unloading of the works and their transportation to and hanging in both of the museums. At this point, may I add that Dr. Katz also agreed that the expenses of cartage and hanging the show would be absorbed by the two Israeli museums.

c) PROBLEM OF ADEQUATE FACILITIES: At a meeting this morning at the Whitney Museum, attended by Mr. Goodrich, Miss Genauer and a representative of the American Federation of Arts, I passed on Dr. Katz' assurance that the show



30 March 1959

would be exhibited at the Tel Aviv Museum in the new, air-conditioned Helena Rubenstein Pavillion. This is most important since the show will be opening there in September, one of the hot months. Miss Genauer, who has visited Israel, questioned whether or not the Bezalel Museum has adequate wall space for this large an exhibition. I could only repeat Dr. Katz' assurance.

I should like to take up the matter of the catalogue. It was Dr. Katz' suggestion that it would be cheaper to have the catalogue printed bi-lingually in your country. All of the text and photographs that appear in the current Whitney Museum catalogue (which I hope Dr. Katz will have shown you) will be made available for reproduction in your country. In most instances, we can use the illustrations of the work of art if that particular work is included; otherwise, we will get alternate photographs. All the plates are available and can be shipped with the text unless you feel it would be cheaper to make new plates in Israel.

Would you be good enough to answer the questions which have appeared in the foregoing by return mail so that we may keep our time schedule. To summarize, I will have to have answers to the following:

1. Can you recommend an Israeli ship with proper facilities sailing on or about July 22nd?
2. Assurance of adequate protection against the weather?
3. Assurance of adequate facilities and supervision from the dock to the museums and back and supervision for hanging the shows?
4. Assurance of adequate facilities in both museums?
5. Is the proposed calendar agreeable and can the two museums accept the shows on the proposed dates?
6. Can catalogue be printed inexpensively in Israel?
7. Would you prefer the photographs or the plates?

Anticipating an early reply to all the above, I remain

Yours sincerely,

Jack Lawrence

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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CA  
P. L. S. and  
M. L. S.

SMITH COLLEGE  
DEPARTMENT OF ART

NORTHAMPTON, MASSACHUSETTS

THE HILLYER ART GALLERY

March 30/55

Dear Mrs. Halpert -

Many Thanks for the prompt despatch  
of the Shaker photo. It is not, as you added  
to your letter, the one I had in mind. What  
should like is the Allegory which was  
reproduced in color as the frontispiece to Ben's  
book, The Shape of Content. May I have  
a photo of this?

Yours sincerely  
Oliver W. Larkin



**DARTMOUTH COLLEGE CLUB**  
87 EAST 39th ST., NEW YORK 18, N. Y.

March 31, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

At the last regular meeting of the Board of Governors of the Dartmouth Club of New York, it was the sense of the Board that the Art Show that you presented was a great contribution to the promotion of the intellectual intercourse among the members of our Club.

The comments we have had from members and non-members who viewed your exhibit were many and enthusiastic,

The Officers and members of the Board of Governors of the Dartmouth Club of New York thank you for the outstanding art exhibit you presented for us.

Sincerely,

*Carl Funke*

Carl H. Funke,  
President

CHF/pb

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5791 SOUTHWEST 62ND TERRACE  
MIAMI 43, FLORIDA

31 March 1959

Dear Mrs. Halpert:

When I was in your gallery two months ago, with my new wife, you asked if I would be interested to be interviewed for a job as museum director at Brandeis University. I turned it down promptly since I was happily, and it seemed permanently engaged at the University of Miami.

However the situation has suddenly changed. I have been offered a straight teaching position to succeed Virgil Barker who is retiring at the end of this year. But the salary scale is so low here that I cannot afford to take it.

All of this means that I would now be interested to know about the Brandeis position. Do you know anything about it yourself, or could you give me the name of the man to write? On the surface at least Brandeis sounds like a lively place where an art museum might have a chance to be really stimulating.

The "Religion and Art" exhibition closes today, and the Rattner will soon be returned to you. It was by far the most exciting of the small group of contemporary paintings. I would like to give you my personal thanks for lending it.

I would be very grateful for any leads you can give me on the Brandeis situation. With very best wishes,

Sincerely,

*Robert Tyler Davis*  
Robert Tyler Davis

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# THE FOLIO SHOP

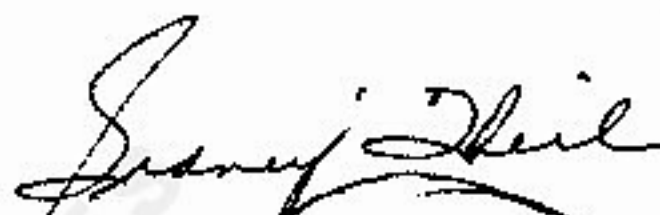
BOOKS AND RECORDS

67-15 J 186th Lane  
Fresh Meadows 65, NY

800 EAST 94th STREET  
NEW YORK 17, N.Y.  
LUDWIG-4-8846

March 31, 1959

I acquired the Kuniyoshi water color  
in May, 1954, from an antiques shop on  
Santa Monica Boulevard, Hollywood, Cali-  
fornia, in connection with an odd lot of  
books that were being offered for sale.

  
Sidney Theil

*Current, Old and Rare Books • Classical Records*

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THE FOLIO SHOP

BOOKS AND RECORDS

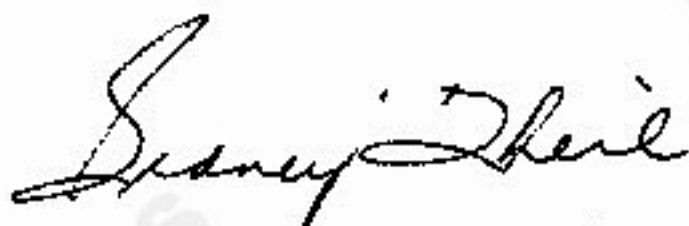
67-15 J 186th Lane  
Fresh Meadows 65, NY

202 EAST 60th STREET  
NEW YORK 21, N.Y.  
BY PHONE 6-3640

BILL OF SALE

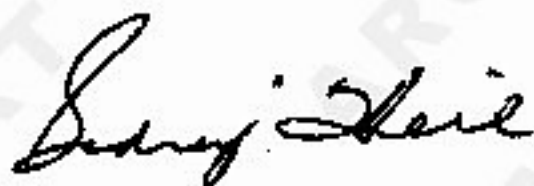
March 31, 1959

I have this day sold a Kuniyoshi  
water color landscape to the Downtown  
Gallery, 32 East 51st Street, New York City,  
for the total sum of \$150.00.



Sidney Theil

Received check for \$150.<sup>00</sup>  
dated April 1, 1959



Current, Old and Rare Books • Classical Records

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# Heineman and Company

TEXTILE BROKERS

1430 BROADWAY  
NEW YORK 18, N. Y.  
LONGACRE 3-4500

March 31, 1959


Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

Many thanks for your invitation for this coming Monday.  
Regrettably, we have prior plans and cannot be with you.

Would you let me hear, at your earliest convenience, as  
to when you would like to discuss the second Marin.

Sincerely yours

  
Bernard Heineman, Jr.

BRjr:nh

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**CHICAGO'S LAST**

10520 INDIANAPOLIS AVENUE

ON U.S. ROUTES 12-20-41

CHICAGO 17, ILLINOIS

*Department Store inc.*

*Jacob*

*3/31/59*

*Dear Edith:*

*I hope this letter finds you well.  
Kitty and I will be in New York  
the week of May 17<sup>th</sup>, and intend to  
be at your gallery at that time.*

*Under the circumstances I would rather  
wait a few more weeks, and make  
a reappraisal rather than receive  
the Rattner now.*

*Sincerely,*

*Just*

*G.S. I shipped the Rattner back by express last  
week.*

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JAMES KEMPER  
922 WALNUT STREET  
KANSAS CITY, MO.

March 31, 1959

Dear Mrs. Halpert:

I have been away and have just now gotten back to considering the problem of providing a suitable piece of sculpture for our little park down at Ninth and Main.

Our directors felt that the price of the Zorach piece was a little more than we could handle, and we are looking in some other directions but have made no definite decision as yet. This reminds me that there was a combination of prices on the Zorach piece, which included having the work done in Italy, but as far as I can see from the file, you never came up with a definite final figure on this, but did quote the figures covering the production of the piece in the United States. Would there be anything in pursuing the Italian angle with the idea that that might very greatly reduce the price?

Sincerely yours,



Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

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RAWLE & HENDERSON

COUNSELLORS AT LAW

PACKARD BUILDING

FIFTEENTH AND CHESTNUT STREETS

PHILADELPHIA 2, PA

*W. H. Henderson*

RAWLE LAW OFFICES

FOUNDED BY

WILLIAM RAWLE

1763

CABLE ADDRESS

RAWLE PHILADELPHIA

TELEPHONE

LOCUST 4-4226

March 31, 1959

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

In line with our chat several weeks ago at your gallery, it is agreeable with me to sell the oil of the Columbian Naval Exposition Review (1893) for \$675.00 net to me, provided that I receive a check in that amount by April 8, 1959.

Sincerely yours,

*J. Welles Henderson*  
J. Welles Henderson, Jr.

WH/dls

COPY

COPY

March 31, 1959

Dear Mr. Watkins:

I want to tell you very important news. First of all, I have received the six missing books. They arrived in one parcel and were in a very good condition. I was astonished to see the box with the books on my table and I could not believe my eyes. So, I am supplied with books for reading for a long time. Once again I want to thank you very very much for your kindness and thoughtfulness.

I am very sorry to tell you that I did not find Mr. and Mrs. Gressman. In fact, I did not have time to make calls to different hotels, the reason for this is as follows: During the last week I exerted every effort in order to work at the U. S. National Exhibition which will open on the 4th of July. The Exhibition will be held in Sokolniki Recreation Park. It was rather hard to make my chief let me go. So, dear Mr. Watkins, you can see now that almost all my dreams came true. I write "almost" because there are 100 and one wishes which are waiting for their turn. Thus, I am now even more closely connected with the Exhibition than you are. I work as an assistant interpreter for Mr. Sidney Fine, Spokesman for the Exhibition. In short, he is chief of the information department of the Exhibition, having to deal with numerous correspondents of newspapers, magazines, cinema and T.V.

They say that about a hundred American students of Russian will work as guides at your Exhibition. I am sure the whole thing will be a tremendous success. If any of your friends are going to visit Moscow this spring and summer, they will certainly come to see the Exhibition and, I hope, there will be no difficulty to find me there. I will be happy to meet them there and will do whatever I can for them.

Yesterday I saw the first performance of the "Holiday on Ice" - (American ice show). I liked the clowns and some of the numbers, but I expected more and slightly disappointed. The music is wonderful. Impossible to get tickets.

It is very late already and I must finish the letter. My mother gives her best regards for you and your wife.

COPY

Waiting for a soon reply,

COPY

Yours, Wataska

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March 31, 1959

Dear Esther,

The enclosure is the note I mentioned yesterday. All such notes in the future will be forwarded to you. — Enough? This quarter!

I will print a series of woodcuts — in relief — and will not bother with metal. I am making a selection of lithographs also without metal. I know that will be attended to much better than I

can.

Am also selecting two very best gouaches 18"x24" for the forthcoming spring exhibition you are planning. I think I will have all the above ready to take to the gallery by Friday. Don't forget to send me your check in time — and stay well. —  
Bob

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FORTY EAST NINTH STREET, NEW YORK CITY

Dear Edith,

I'm finally succumbing  
to Helen's suggestion of  
your book - "a dollar down  
and one when you get  
me."



FORTY EAST NINTH STREET, NEW YORK CITY

Dear Edith,

I'm finally succumbing  
to Helen's suggestion of  
your back - "a dollar down  
and one when you get  
me"

ish yet years go by  
and certain things I'd  
dearly love to have I  
don't get any closer  
to.

One day I'll stop  
and chat with you. In  
the meantime I expect  
to be mailing you the  
enclosed for sometime  
to come. First to pay  
off my present bill —  
as time passes to build  
up a credit with  
you. Thank you

Blessings

Patricia Beebe



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P.S.

Well time passed. Each  
month the checks were  
put in the envelope - I  
was going to stop in -

Longhawn - Have  
a happy summer.

April 1, 1959

Mr. John F. Gordon, Curator  
The Brooklyn Museum of Art  
Eastern Parkway  
Brooklyn, New York

Dear Jack:

You can realize how frightfully busy we were when I did not acknowledge your check for the Stuart Davis painting and did not express my utter amazement and pleasure in the fact that the Brooklyn Museum had acquired this painting. After thirty-three years of operating the gallery, watching transitions in taste and transitions in the purchasing pattern, even I cannot help being astonished at the fabulous buying and overall interest in American art. The attendance for the Shahn show has, I am sure, broken all records for a living American artist and for an almost dead art dealer.

All this explains my delay in writing to you and telling you how happy I am about the Davis acquisition.

I also want to remind you of the fact that we shall need this painting for our annual spring exhibition as "Famous Firsts" is hot off the griddle and has not been shown before. Furthermore, it is the only recent Davis (or the only Davis but one) which is still in our possession.

The exhibition opens on April 25th and will continue for a month. We postponed the date because we had only three pictures for our annual show and it would have seemed rather curious if we announced an exhibition of that size. I sincerely hope that we may have the Davis for that period.

I hope, too, that you will come to our opening of our annual guest exhibition. This time we have a real surprise in the way of a one-man show of paintings in various media and drawings by Robert Rauschenberg who has never been seen in a New York show and it will really be terrific.

My best regards.

Sincerely yours,

EGM:pb  
Enclosure



April 1, 1959

W. S. Bulworth & Son  
424 West 52nd Street  
New York 19, N. Y.

Gentlemen:

I have before me a copy of Shipping Instructions dated March 9th relating to 2 Paintings by Georgia O'Keeffe which were to have been shipped to Mrs. Everett M. Jones at 330 Westover Road, San Antonio, Texas.

On March 13th I received a letter from Mrs. Jones and I am quoting below her remarks about the packings:

"The two O'Keefes arrived apparently safely, but when the wooden crate was opened the glass on the smaller one 'In the Patio' was cracked down one end. A small sliver of glass had broken loose and now is between the glass and the canvas. I don't believe it has cut the canvas but will have someone check carefully when a new glass is put in.

I called the Railway Express right away and they sent out a man to inspect the crate and packing, etc. He wrote it on his report that the sliver of glass had broken loose. If there is damage to the canvas I will write you. I shall go ahead and have the picture framing shop replace the glass.

I notice that the glass over the 'Mollyhocks' is Plexiglass and that there is a notation on the back asking that 'no masking tape be used.' However the packers did use much masking tape on the glass of both paintings. What do you use on the plexiglass to remove the gummy residue from the tape?"

Naturally I am very greatly distressed about this matter and as a matter of fact recall at least four other complaints of this type referring to broken glass and/or the use of masking tape on Plexiglass although the back of the picture is clearly marked "Do not use masking tape."

I should certainly appreciate a note from you addressed to Mrs. Jones and a closer check in the future on the packing of paintings with glass or Plexiglass. Thank you for your courtesy.

Sincerely yours,

WGB:pb



April 1, 1939

Dean Herbert P. Barnett  
The Art Academy of Cincinnati  
Cincinnati 6, Ohio

Dear Dean Barnett:

Please forgive me for not having answered you sooner.

Not only were we overwhelmed with the attendance for the Ben Shahn exhibition which broke all records for a living American artist but, incredible though it may seem, I have been unable to think of anyone to date who will fit in with the requirements outlined in your letter of March 15th.

With the current and growing art boom, the artists, even in the second echelon, are doing so well in the way of sales that they are not considering any move from their home territory and their studios. The salary you suggest would have been a tremendous temptation two or three years ago. However, unless it is really urgent, I wish you would let me make some further inquiries in the hope that I can recommend just the right person for you. On the other hand, if you have already made arrangements, won't you please let me know.

Sincerely yours,

EH:ph

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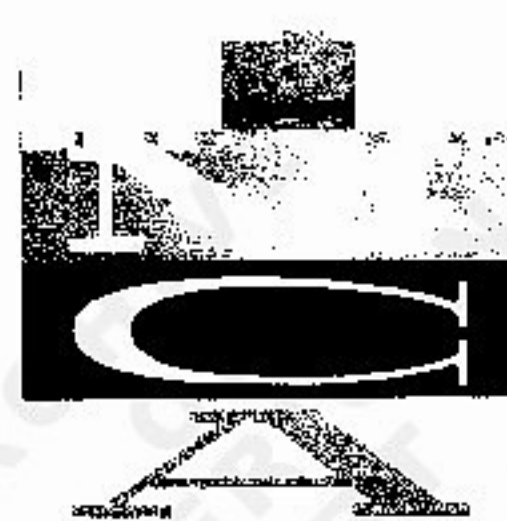
5966 WEST NORTHWEST HIGHWAY

*the dallas museum for contemporary arts*

*dallas, texas*

TELEPHONE . . . EM 1-0360

April 1, 1959



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Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

The time of the Auction is drawing near and as yet I haven't heard from you as to whether you can donate a painting or drawing. Please give us a hand if you can. I know it will make a great difference in the quality of our Auction if you can send us something.

Could you let me know by return mail whether you have anything for us?

Sincerely,

Mrs. Edward S. Marcus  
Co-chairman  
Collectors' Auction

mm

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April 1, 1969

Miss Jerry Jane Smith  
Young Collections  
Dallas Museum of Fine Arts  
Dallas, Texas

Dear Miss Smith:

Yesterday morning we received a note from Mrs. Tom Barr of 4139 Cashran Chapel Road, Dallas 9, stating that our invoice for \$175., dated November 18th and subsequently listed in the March 1st statement, had been paid to the Dallas Museum directly, or rather to Young Collections several months ago. Naturally I was very much embarrassed to receive this note from her but in checking with our bookkeeper learned that we had billed her for two prints by Ben Shahn -- Paterson No. 1 at \$110 and Profile at \$80, plus two frames at \$24. And in addition we billed the Museum directly for another copy of Profile at \$85 and Wheatfield at \$75 with the two frames adding up to \$24 and with a 10% discount on the prints making a net of \$194. As you know we have considerable correspondence about these prints and I would much appreciate your checking the records to ascertain whether our figures coincide with yours and whether or not Mrs. Barr's check was transferred to us and by some chance was not listed in our ledger.

Won't you let us hear from you?

Sincerely yours,

Edith



*asked  
her  
out*

The Downtown Gallery  
32 East 51 street  
New York 22, New York

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Dear Mrs. Halpert:

On behalf of my Board of Directors as well as myself I would like to thank you for your very generous loan of paintings and prints for our Members' Choice Exhibition. The Ben Shahn Wheat Field and Dove Centerport Series #28 were sold at a total of \$425. I believe it was not mentioned to you earlier, but all of the other galleries have agreed to a 10% commission on items sold, in many cases even more, and I hope this will be satisfactory to you as well. May we, then, unless I hear from you to the contrary, send along in a few days a check for the above less 10%.

Again, may I say how much we appreciated your cooperation and assistance.

Yours sincerely,

*Henry B. Caldwell*

Henry B. Caldwell  
Director

1 April, 1959  
HBC/jm



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1950  
The following information was received from the artist, Mr. Earl Grant, regarding the sale of the painting "Cape Split and Boat" to the American Art Association, Inc. The artist stated that the painting was sold to the American Art Association, Inc. for the sum of \$100.00. The artist also stated that the painting was sold to the American Art Association, Inc. for the sum of \$100.00.

Mr. Earle Grant  
2922 Nichols Street  
San Diego 6, California

Dear Earle:

You are a doll to write so enthusiastically about the two Marin paintings. You should have taken for granted that I would go to town for two of my oldest and dearest friends, but it was nice to read all the sweet things you said.

A receipted invoice for "Cape Split and Boat" is enclosed. There is no hurry about the payment for the other as with this phantastic and continued boom in American art we are dripping. So go ahead and take care of Eisenhower and his cohorts first and follow through with us.

Your description of the party made me most envious as this poor little dame has her nose to the grindstone all the time and only on occasion can manage to go off on a spree. At our opening parties which are said to be stupendous I have to keep completely sober in order to introduce the artists to the fans who act like teen-agers meeting Sinatra or Presley. Now times have changed!

Indeed I shall send you an autographed copy of the Shahn statement which has proved to be the most successful announcement sent out by the gallery and was reprinted in quantity to supply the demand of universities, museums, and even Lessing Rosenwald who ordered a lot for distribution among his friends. When you are ready for a Shahn, let me know, and I shall set one aside for you, if and when the painting arrives. At the moment everything has been sold — and that is not very much, as you will note from the catalogue indicating that the large majority of the paintings were borrowed for the occasion. The attendance to the Shahn show broke all records of all time for a living American artist and I was so harassed during the four weeks, largely with collectors who were screaming bloody murder that there was nothing for sale after the first few days, that I broke out in a rash to the ankles to the knees. (You see I still remain respectable.) Do you remember the old days when a sale was a great event and we had more pictures than there were collectors in the United States? Now everything is in reverse and although I should be happy, I still retain a sense of bitterness about the two extremes. It would have been so much nicer if the buying response had been more gradual. On the other hand I should be very







JOHN GROSS

April 1, 1959

Dear Miss Halpert —

I received the Ben Shahn catalog of the current exhibition at the Downtown Gallery. Just wanted to thank you for it.

It certainly is a beautifully designed piece, especially the inside with Shahn's own handwriting and his thoughts on present day artists.

As I told you earlier, I am a very great admirer of Shahn and try to get all the possible material I can on him. The catalog is an excellent addition. Thank you again —

Sincerely  
John Gross  
1660 W. Courtland Ave.  
Milwaukee 9, Wisc.



MARION KOOGLER McNAY ART INSTITUTE

755 AUSTIN HIGHWAY  
SAN ANTONIO 8, TEXAS

1 April 1959

Dear Edith:

Dr. and Mrs. Jack Adelman, friends of ours and of our mutual friends, are deeply interested in purchasing two Dove watercolors, namely NINETEEN FORTY-ONE (82) and ABSTRACTION I (102).

They have asked me to write you and ask if the price (each at \$250.) is inflexible, i.e. can they get it for less, and secondly what are your specifications concerning time payments?

I hope they buy them, for the more Doves around the happier I shall be.

The show is magnificent, enormously popular and much admired. Frankly, of the Dove material presently available for the museum to purchase none seems to me of Phillips or Lane (or Leeper or Lang) quality, and I would prefer to wait until a really majestic example reappears in your hands before pressing for a purchase. Of course I would be very happy with any of the Halpert Holdings.

You have, again, all best regards.

Sincerely,

  
John Palmer Leeper  
Director

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

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April 1, 1959

Mr. Stanley Michaels  
19847 Roslyn  
Detroit 2, Michigan

Dear Stan:

Thank you for your check -- and for your very nice letter.

Yes, we received many notes of approval in relation to the Shahn catalogue. Even Leasing Rosenwald asked for a large number of reprints for distribution to his friends and probably ten or more universities, museums, et cetera, have asked for additional copies. Fortunately we anticipated some such requests and had a number available but were obliged to stop dispensing the catalogues at the end of the first week. It may interest you to learn that the attendance for the Shahn show broke all records for a living American artist and at the moment we don't have a single hand-painted picture by Shahn for sale and I have just learned that there were considerably over a hundred of his silk screens purchased by young, middle-aged, and old collectors including museums here and abroad during this short period. Although elated, I am completely exhausted and so is everyone on the staff. Americans and foreigners have surely gone "mad" about American art.

And so, I look forward to seeing you and Elai on your next visit. The fall seems pretty far off and perhaps you will have occasion to come in before -- I hope.

Sincerely yours,

RMH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



*Sketch  
Catalog*

Art Department  
St. Ambrose College  
Davenport, Iowa  
April 1, 1959

Downtown Art Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Saw in the "New Yorker" you're exhibiting Ben Shahn's work.  
If you have an illustrated catalog I would like to purchase  
one. Please advise me on the price. Thank you.

Yours truly,

*Arthur C. Munch*

Arthur C. Munch  
Art Instructor

30 VILLAGE CIRCLE  
NEWTON CENTRE, MASSACHUSETTS

April 1, 1959

*If this was not  
been sent!*

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Since my letter of March 27, 1959, Mrs. Myerson, for whom the "Lute and Atoms" was to be a gift, has expressed an interest in something she has seen locally. So I must ask you to please disregard my letter for the time being.

I know she loves the Ben Shahn print and possibly I may still want to order it from you, but, if that is the case, I will write you. I do hope this has not caused you any inconvenience.

Very truly yours,

*Martin Myerson*  
Martin Myerson

MM/jqs

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April 1, 1950

Mr. Zoltan Sepesky  
1 Academy Road  
Bloomfield Hills, Michigan

Dear Mr. Sepesky:

In reply to my letter enclosing the check for the amount of \$2200., I received word from the Battners that this did not as you mentioned "conclude the deal." Esther returned the check and asked me to communicate with you and/or Mr. Barrett. I hesitated to write to the latter directly but shall do so if you would prefer it.

According to the contract, Abe was to have received \$4500 for the window, plus traveling expenses, et cetera, "not to exceed \$400." Thus the payment has not been concluded unless a previous check was sent directly to Abe.

You must realize how clumsy all this is for me, as -- unlike transactions with other artists -- I was not involved in this matter until previous commitments had been made but did finally write up the letter of agreement. However, the previous check may have been sent to Abe and he and Esther may have forgotten it.

I shall be very glad to write to Mr. Barrett and bother you no further if you would like to have me do so. Won't you please let me know.

Again, many thanks for your kindness and cooperation.

Sincerely yours,

ESB:ph

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.





UNITED STATES INFORMATION AGENCY  
WASHINGTON

Dear Mrs. Halpert:

The U. S. Government is planning a large American exhibition to be held in Moscow next summer, the purpose of which is to acquaint the Russian public with life in America. The exhibit will display the products of our science and industry and demonstrate our cultural and artistic life. It will be housed in new permanent buildings designed by American architects and constructed on an eight acre plot in Sokolniki Park close to the center of Moscow. Interior display space is being planned by George Nelson and Charles Eames.

We are sure that you will be interested to know that this display will include an important exhibition of American painting and sculpture. (There will also be an extensive display of American architecture.) The U. S. Information Agency has invited a jury of four to select this exhibition. Mr. Franklin Watkins, Mr. Theodore Roszak, Mr. Lloyd Goodrich, and Mr. Henry Hope. We, the members of this jury, have just met to draw up a list of works of art which we recommend for inclusion. We have been governed by the following considerations (1) artistic excellence regardless of style or subject, (2) painting and sculpture production in the USA from about 1920 to date, (3) space available for about 50 paintings and 20 sculptures. We have been assured absolute freedom of selection without pressure from any group, institution or governmental agency.

This exhibition, we firmly believe, can be of enormous significance in developing our cultural relations with the Soviet Union. In the past 40 years little information about American cultural achievements has been available to the Russian people. We have had much evidence of ignorance, misinformation, and

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curiosity and believe most firmly that this exhibit is an opportunity to show the strength and originality of American art to a predicted three to four million Russians. In meeting this challenge, it has been the jury's aim to select the finest and strongest works by our artists.

The exhibition is scheduled for six weeks in July and August 1959. We hope to accompany the exhibit with a handsomely illustrated catalogue printed in Russian. The works of art will be handled by trained American personnel and will be adequately guarded at all times.

We wish to make a special appeal to owners of these works -- both the private collectors and the public museums -- that they aid in this effort to encourage understanding and peace.

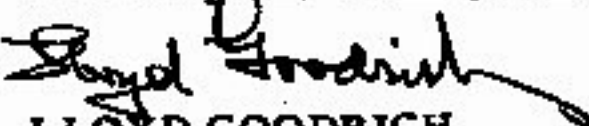
Sincerely,



FRANKLIN C. WATKINS

Painter

Pennsylvania Academy of Fine Arts  
Philadelphia, Pennsylvania



LLOYD GOODRICH

Director

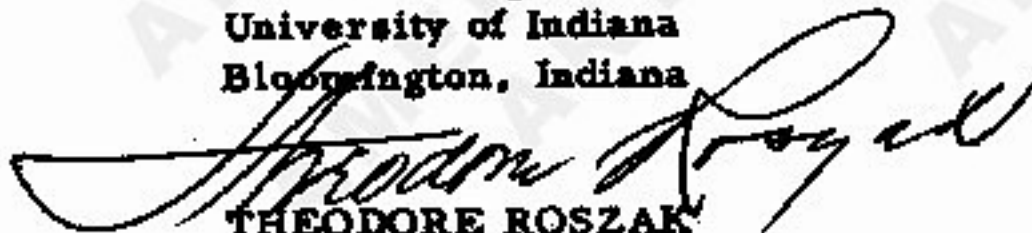
Whitney Museum of American Art  
New York, New York



HENRY R. HOPE

Head

Fine Arts Department  
University of Indiana  
Bloomington, Indiana



THEODORE ROSZAK

Sculptor

1 St. Luke's Place  
New York, New York

#### PICKUP INSTRUCTIONS FOR SCULPTURE

The Santini Brothers Warehouse will have a truck pickup in the New York area on either April 27 or 28 to collect the sculpture for the Fine Arts Exhibit in Moscow. Santini's will contact you by telephone prior to the pickup date to make necessary arrangements.

Unless the base is an integral part, we prefer to ship the piece unmounted and to have an appropriate base made abroad.

If you incur expenses for which you would like reimbursement, please send your bill, in duplicate, to: Miss Lois A. Bingham, Chief, Fine Arts Section, Exhibits Division, Information Center Service, U. S. Information Agency, Washington 25, D. C.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1958

Fine Arts Section  
Exhibits Division  
Information Center Service  
U.S. Information Agency  
Washington 25, D.C.

Gentlemen:

Enclosed please find the form for the loan of COMBINATION CONCRETE NO. 2 by Stuart Davis, courtesy of Mr. and Mrs. Earl Wade Hubbard. Mrs. Hubbard's signature appears under name of lender.

Because the painting was on exhibition at the Whitney Museum, we were asked to fill in the size and several other details which now appear on the form.

At the request of Mrs. Hubbard we have had a color transparency made of the painting while on view at the Whitney Museum and I have been asked to write you to the effect that the Hubbards are prepared to pay the expense of this as well as the color plate for the catalogue. Both the artist and the gallery are very grateful for their generosity. We shall be glad to carry on with the actual reproduction through the Folsom Engraving Company of 212 Summer Street, Boston 10, Massachusetts, but would like to know what size you consider preferable. The painting will have to be shipped to Massachusetts as it is advisable to have the original painting together with the color transparency for proofing and for general comparison. Before we commit ourselves with the firm of Folsom's, we must have your permission to do so. No doubt you can arrange for shipment from Massachusetts to the Santini Warehouse. On the other hand, if you would prefer to arrange for the color plate, we can send you the transparency immediately. Won't you please let us know at your earliest convenience. A return envelope is enclosed.

Sincerely yours,

Enclosures (2)



April 1, 1959

Mr. C. V. Donovan  
Director of Exhibitions  
Department of Art  
College of Fine and Applied Arts  
University of Illinois  
Urbana, Illinois

Dear Mr. Donovan:

I was very glad indeed to cooperate with you in your effort to acquire for your collection the Jonah Kinigstein painting. He will be delighted with the news and I am very delighted as well. Believe me, I find a sale of this kind with a very minimal profit much more gratifying than that of one of our major artists. It means so much to a younger painter to have approval from a museum and it is one of the most effective methods of encouraging the further development in American art. And so, I thank you.

I know I have been very slow in replying to your kind letter but with the Shahn exhibition breaking all attendance records for living American artist, I did not have enough energy to talk into my little Ediphone after working hours and even now am doing so at somewhat after eleven p.m.

Do forgive me — and my best regards.

Sincerely yours,

EGH:pb  
Enclosure



[1959]

THE WHITE HOUSE  
WASHINGTON

Dear Mr. Watkins:

I have been informed that the jury composed of yourself as Chairman, Mr. Lloyd Goodrich, Mr. Henry Hope, and Mr. Theodore Roszak, has designated the paintings and sculpture to be shown at the American National Exhibition in Moscow next summer.

In my judgment it is important to the United States to have this exhibit of outstanding American fine arts as a feature of our Moscow Exhibition. Such a collection can contribute immeasurably to the extension and development of cultural understanding between the two countries.

I sincerely hope that the collectors who own these works of art will find it possible to accede to your request for their loan. It is only through their generosity that we will be able to present an exhibition of the strength and stature which will properly represent American accomplishments in the fine arts.

May I extend my appreciation to your group for a difficult task expeditiously accomplished.

Sincerely,

*Dwight D. Eisenhower*

Mr. Franklin C. Watkins  
Pennsylvania Academy of Fine Arts  
Philadelphia  
Pennsylvania

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WEISSBERGER & FROSCH  
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER  
AARON R. FROSCH  
CABLE "ARNWEISLAW, N. Y."

120 EAST 56TH STREET  
NEW YORK 22, N. Y.  
PLAZA 8-0800

April 1, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

I thought you ought to have one of the reproductions of a picture of Bill.

Affectionate regards.

LAW:agg  
encl.



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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 1, 1959

Mr. Lloyd Goodrich, Director  
The Whitney Museum of American Art  
29 West 54th Street  
New York 19, N. Y.

Dear Lloyd:

As you gather from the enclosed, the Hubbards have volunteered to pay for a color plate to appear in the catalogue of the exhibition to be held in Moscow, July-August 1959.

Having had some experience with the U.S.I.A., I thought it advisable to refer the matter to you so that the necessary processing can be expedited. Will you please let me know how you would like to have this handled.

I have an idea that quite a few additional collectors could be coaxed into supplying a color plate. If there are any pictures planned for the exhibition which were purchased from the Downtown Gallery originally, perhaps I can encourage a few collectors to come across. It would be wonderful to have a lot of color to impress who may not have an opportunity to see the actual paintings shown — and it certainly will make the artists feel awful good.

And so, cheerio.

Sincerely yours,

RM:ph

Enclosure

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April 1, 1959

Mr. Daniel Gatten Rich, Director  
Worcester Art Museum  
38 Salisbury Street  
Worcester, Massachusetts

Dear Dan:

Incredible though it may seem, I have not had an opportunity to answer your very kind letter of March 28th until now — 11:30 p.m., with the aid of my little Ediphone.

I don't know whether I shall leave Saturday evening or Sunday morning — as much depends on the weather — but I shall certainly be at your house at one o'clock on Sunday, April 5th and am looking forward to the occasion.

Perhaps my talk about collecting may be a little dated in view of the fact that "everybody's doing it" and, according to your letter Worcester is breaking its record and is actually buying contemporary American art. However, I am sure I shall find something with which to irritate the audience.

And so, I shall see you on Sunday.

Sincerely,

EM:ph



THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

April 2, 1959

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I very much appreciate the help you have already given us in appraising our collection, and I wonder if you would be willing to help us once again. I am enclosing photographs of some of the things which are not included in our catalogue, and I would be most grateful if you would put the current valuation on the label on the reverse of each photograph.

With warm regards and many thanks for all your assistance,

Sincerely yours,



Gordon M. Smith  
Director

GMS:eb  
Enc.

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JEWISH MUSEUM  
UNDER THE AUSPICES OF  
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET  
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

April 2, 1959

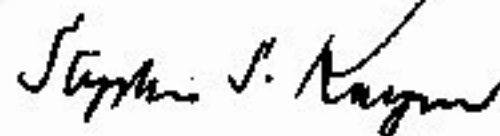
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Please accept the enclosed letter as your authorization  
to lend us the drawing of Maimonides by Ben Shahn. Our  
office will communicate with you regarding the pick-up.

Many thanks for your thoughtfully kind efforts in this  
matter.

Sincerely,



Stephen S. Kayser  
Curator

ssk:tg  
Enc.

16 138.50

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertained to a person who died prior to the date of sale.



RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

April 2, 1939

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mrs. Halpert:

Thank you for lending us the "Wall with Green Door" by Miss O'Keeffe. Rather to my surprise it required a good deal of interpretation to make people see the virtues of such cleanliness and order. Our 48th Annual, all work by women painters, roused a great deal of respect for their accomplishments. I appreciate your help.

I trust Berkeley has returned the painting to you safely.

Sincerely yours,

*Mary F. Williams*

Mary F. Williams  
Chairman

I enclose the photograph which you helpfully enclosed.

# THE WESTMORELAND COUNTY MUSEUM OF ART

221 NORTH MAIN STREET

GREENSBURG, PENNSYLVANIA



Paul A. Chew, Ph.D.  
DIRECTOR

Telephone—Greensburg 2341

April 2, 1959

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York 2, New York

Dear Mrs. Halpert:

It was indeed very pleasant visiting with you last week, and I am deeply grateful for your sincere interest and cooperation. I am sure the loans you have agreed to for our forthcoming exhibition will greatly enhance that section of the exhibition.

Enclosed are our loan agreement forms for the objects I discussed with you. I believe I mentioned to you about photographs for each of these objects, and may I again say how urgent it is for us to receive them at your earliest convenience.

I am at the moment preparing the catalog and we plan to illustrate all exhibits. Would you please include as much information as you have on the objects you are lending. I believe such information will be very informative for the catalog and will certainly help us a great deal.

Professor Walter Read Hovey joins me in sending best regards.  
Thank you again.

Sincerely,

Director

PAC:y

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# Leo Baeck Temple

Rabbi Leonard I. Beerman  
Cantor William Sharlin

484 SOUTH SAN VICENTE BOULEVARD

LOS ANGELES 48, CALIFORNIA

Telephone OLive 3-8670

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Past President

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Mrs. Richard Gresham  
Sisterhood President

The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Friends:

Our relationship seems to be "ill-starred."  
LUTE AND MOLECULES arrived yesterday, but you failed  
to use a container in mailing it to us, and the cor-  
rugated paper was simply not sufficient to protect  
the print. It came, as you will discover, with a  
multitude of fold marks. I borrowed a container and  
today have returned the print to you in the hope that  
you will try once more, and this time successfully,  
to get LUTE AND MOLECULES over the Rockies.

My patience, and I suppose yours too, is on the  
edge of becoming stale. I would like this saga to  
have a happy ending.

We are enclosing our check for SACCO AND VANZETTI,  
who have fared much better.

Cordially yours,

*Leonard I. Beerman*  
Rabbi Leonard I. Beerman

LIB:bn

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April 3, 1958



# The Chase Manhattan Bank

TRUST DEPARTMENT  
40 WALL STREET  
NEW YORK 15, N. Y.

New



York

April 3, 1959

IN REPLYING PLEASE REFER TO

4-673-220

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, New York

Gentlemen:

We may on occasion receive for your account a fractional interest in shares resulting from a stock dividend or stock split.

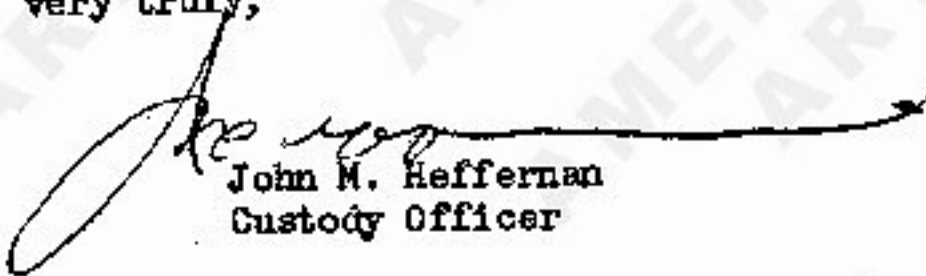
It is our current practice, when such fractional interests bear an expiration date, to write our customers requesting their instructions to either sell the fractional interest or to round out to the full share, through the facilities of the company appointed agent, if any.

In an effort to relieve themselves of the need to instruct us in each case, as well as to expedite the processing, many of our customers have preferred to lodge with us permanent instructions with respect to these fractional interests. In view of the increasing popularity of this method of handling fractional interests, we have decided to acquaint all of our customers with this plan.

If this new procedure meets with your approval you may indicate your preference on the copy of this letter and return it to us in the enclosed postage prepaid, self-addressed envelope.

It is important to note that the above applies only to fractional interests in shares of stock. In any event we will continue to request your instructions with respect to any subscription offers or rights to subscribe received for your account (unless you have previously lodged standing instructions with us in this regard).

Yours very truly,

  
John M. Heffernan  
Custody Officer

Enc.

or

S 38603





1 Academy Road  
Bloomfield Hills, Mich.  
April 3, 1959

Dear Mrs. Halpert:

In reply to your note of April 1st - may I advise you that I called Mr. Barrett who, of course, on the moment's notice couldn't give me specific answer about the payments due Abe Rattner. He is "looking up" their records and will let me know whether or not the previous check was sent to Abe. He also assured me that he wouldn't mind at all if you were to communicate with him directly and--needless to say--I should appreciate that myself.

As I read the contract signed by Abe and--I suppose the Flint people--he, Abe, was to receive \$4,500 for his work, and traveling expenses in the amount of \$400 "incurred while supervising the job." Whether or not he incurred these expenses I do not know since Abe did not notify me of this.

You may well understand that I should like to exempt myself from the blame of delay in this matter having thought that the thing was concluded some time ago. Would you be good enough to write to Mr. John Barrett, Business Manager, Flint Board of Education, Flint, Michigan, and let me know on occasion what his reply will be. I, in turn, will be glad to drop you a note if Mr. Barrett calls me on this matter.

May I in passing say that no previous check was sent to me (for this job) to be forwarded to Abe.

With good wishes, I am

Sincerely yours,

Zoltan Sepesky

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

P.S. Is it possible that the Flint authorities thought of the \$4,500 as including the Rambusch cost?

Print to publishing information (regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



phoenix fine arts association

65 EAST CORONADO ROAD

F. M. HINKHOUSE, Director



AL 1-1345 PHOENIX, ARIZONA

April 3, 1959

Dear Mrs. Halpert:

Let me again tell you how very much I enjoyed our visit during my recent trip east. It was very good talking with you about various aspects of the development of the new Art Museum.

Apropos of that, let me now invite you to be with us for the dedication week in Mid-November.

With best personal regards, and until the fall, I am

Yours,

  
Dr. F.M. Hinkhouse  
Director

Mrs. Edith Halpert  
32 East 51st Street  
New York City, N.Y.

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phoenix fine arts association

45 EAST CORONADO ROAD

F. M. HINKHOUSE, Director

AL 8-5345 • PHOENIX, ARIZONA

April 3, 1959

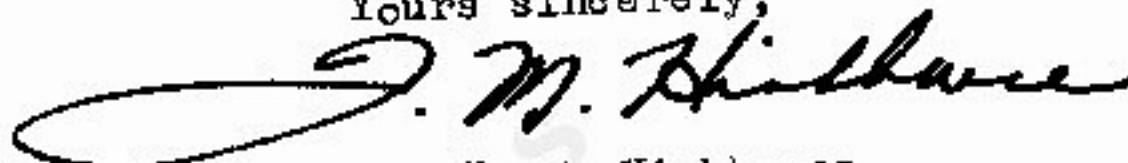
Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My dear Mrs. Halpert:

It was very nice to sit down with you and talk at the Downtown Gallery about our opening exhibit "Aspects of the Desert". This exhibit will be on view at the Art Museum from the 15 of November through the 31 of January. If possible, we would like to borrow the O'Keeffe, 'Grey Wash Forms' the Stuart Davis "Pajarito", both of which will add considerably to the significance of this exhibit. Would you be kind enough to send us photographs of these at your earliest opportunity.

I am looking forward to having you in attendance at the time of the Museum's dedication in mid-November.

Yours sincerely,



Dr. F. M. Hinkhouse  
Director

Mrs. Edith Halpert  
32 E. 51st  
New York City, N. Y.

JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

April 3, 1959

Mrs. Edith G. Halpert  
c/o The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

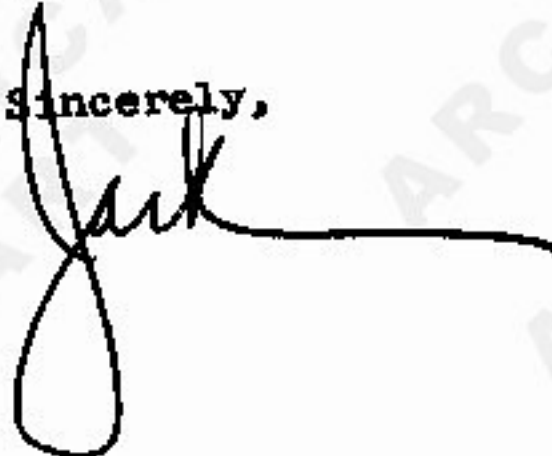
Enclosed herewith please find your 1958 federal and state tax returns, as well as your estimate for 1959. These returns are being furnished to you in duplicate, one copy to be filed, and one copy to be retained by you for your files, in accordance with our transmittal letter, Form T-2.

You will note that your federal return provides for an overpayment of \$2,180.84. We have indicated that \$2,000.00 of this be applied to your 1959 estimated tax and that \$180.84 be refunded to you.

I expect to be in New York City within the week and will stop in to see you. If you have any questions with respect to the returns or the filing, I will be pleased to attend to it at that time.

In the meanwhile, with kindest regards, I am

Sincerely,



JS:KB  
Enc.

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UNITED STATES INFORMATION AGENCY  
WASHINGTON

April 3, 1959

6/8

Dear Mrs. Halpert:

Thank you for sending on the loan form signed by Mrs. Earl Wade Hubbard. We appreciate her willingness to lend us her COMBINATION CONCRETE NO. 2, by Stuart Davis, for inclusion in our Fine Arts Exhibit in Moscow.

We, too, are very grateful to Mrs. Hubbard for her generosity in offering to pay the cost of the color transparency and plate. I am writing her to express our appreciation.

We shall be happy to have you arrange with the Folsom Engraving Company of Boston for color plates. As for size, the largest dimension of the reproduction should be five inches.

If you would like reimbursement for any expenses which you may incur in crating and shipping the painting to Boston, please let me know.

When you correspond with the Folsom Engraving Company, it would be appreciated if you would send on the following instructions regarding shipment of the painting from there to New York:

It should be shipped by Railway Express to arrive by April 25 at The 7 Santini Brothers, Inc., 449 West 49th Street, New York, New York. The crate should be marked with the following identification:

FOR USIA PROJECT G-1098E

The shipment may be sent COLLECT to Santini's.

If you have any questions which I have failed to answer, please call me at REpublic 7-8340, Ext. 2816 or 2918.

With best wishes and my personal regards, I am

Sincerely,

*Lois A. Bingham*

Lois A. Bingham  
Chief, Fine Arts Section  
Exhibits Division  
Information Center Service

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 3, 1959

Dean Weller  
University of Illinois  
Urbana,  
Illinois

Dear Dean Weller:

This is to inform you that we have agreed to loan the Georgia O'Keeffe painting, "Black Patio Door", #239 on our list to you, dated Nov. 17, 1958, to the Fort Wayne Art Museum.

At the end of your Exhibition; if you will kindly have the above painting shipped directly to Fort Wayne, we shall greatly appreciate you're doing so.

You will probably hear from Mr. Francis C. Baptist requesting the loan.

Thanking you -

Sincerely yours

John Marin, Jr.



THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

THE MEMBERS' GALLERY  
MEMBERS' ADVISORY COUNCIL

April 4, 1959

The Downtown Gallery  
32 East 51st. Street  
New York, New York

Dear Mrs. Halpert:

Thank you very much for your kindness to Mrs. Spiller on  
her recent visit to your gallery.

We are most interested in having the unframed etchings of  
John Marin, and the lithographs of Kuniyoshi listed below:

John Marin: N.Y. Etching

"  
"  
"

(steel faced)

Yasuo Kuniyoshi:

"Carnations" Lithograph N.F.S.  
"Girl Putting on Chemise" Litho. 4.5.  
"Nude at Door" " 4.5  
"Grapes, Pears, & Cigars" (#50) " 6.5  
"Pears & Grapes" (#3)

We will be happy to pay the mailing charges on the above  
works if you will let us know the amount.

Thank you again for your interest and cooperation.

Sincerely,

*Mary Jo Broquedis*

Mrs. Pierre L. Broquedis  
Chairman,  
Acquisitions Committee

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

AFH  
April 4, 1959

Mrs. Bee S. Hoiles  
843 Carteret Avenue  
Trenton 8, New Jersey

Dear Mrs. Hoiles:

On her way out, Mrs. Halpert gave me the enclosed check to  
mail to you.

This represents the purchase of the two silhouette pictures  
which you were kind enough to bring in.

Sincerely yours,

Margaret M. Babcock

Enclosure

SGH  
4928  
4/1/59



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APR  
April 4, 1959

Mr. Charles J. Rosenbloom  
521 Union Trust Building  
Pittsburgh 19, Pennsylvania

Dear Mr. Rosenbloom:

Pardon me for not having answered sooner but the Shahn exhibition and the record-breaking attendance made it impossible to attend to any other matters.

GIRL WITH BIRD by C. L. Levin was purchased in Philadelphia a good many years ago and although that does not necessarily set the location of origin, as pictures are moved as families change their home addresses, I am quite sure that Levin must have been a Pennsylvania painter employing, as he did, some of the refinements characteristic of the painters of the State. We have found nothing on this artist other than a reference that we have this painting. It has always been considered among the outstanding examples of the portrait group and was reproduced in Ford's Pictorial Folk Art, a book published in 1949, as well as in the Chicago Sun, February 7, 1943.

Although I think I gave you this information previously, I shall include it at this time:

Exhibited: The Downtown Gallery, August 1947; November 1953.  
Smithsonian Institution Circuit, June 1954-Oct. 1955

"American Primitive Paintings" -

Kunstseum, Lucerne  
Museum of Applied Arts, Vienna  
Dortmund Municipal Museum, Germany  
America House, Munich  
Liljevalch Museum, Stockholm  
Kunsternes Haus, Oslo  
Manchester City Art Gallery, England  
Whitechapel Gallery, London  
Trier Museum, Trier, Germany  
Smithsonian Institution, Washington

With all this continued research, if I obtain any further information on the artist, I shall advise you accordingly.

With best regards,

Sincerely yours,

ECM:ph



DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

AIR MAIL

April 4, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks so much for your letter about our Purchase Award to Dead Man by Kinigstein. We feel that he is an excellent painter and are delighted to add his canvas to our collection of American painting. We regretted that our funds would not let us pay more for such a deserving work, and we do appreciate the understanding attitude of both you and Mr. Kinigstein in letting us acquire the painting. Requisition for payment has been sent to the University Business Office.

All of us seem to be swamped with never ending duties and chores of one kind and another, and I have tried to keep up with things by working nights and seven days a week. The construction of our new Krannert Art Museum continues to require a good deal of time and thought. This, plus exhibition planning and supervision becomes finally a kind of Sisyphean labor.

You may be interested to know of our other Purchase Awards. They are as follows:

Armored Figure - Fred Farr  
White Painting No. II, 1958 - Lawrence Calcagno  
Ridge and Forecast - Reuben Tam  
Dying Steer - Rico Lebrun  
Darkly, Soft Darts - Arthur Okamura

Again with thanks for all of your interest and generous help, I am

Very sincerely yours,



C. V. Donovan  
Director of Exhibitions

D/j



SAMUEL YOCHELSON, M. D.  
685 DELAWARE AVENUE  
BUFFALO, NEW YORK

NEUROLOGY  
PSYCHIATRY

April 4, 1959

Dear Mrs. Halpern,

I want to thank you for our most pleasant visit, and to tell you that I am stunned and shocked to hear that The Third Allegory has changed ownership from The Jewish Center to Mr. Irving Levick, who told me personally "he is repaying the Jewish Center and giving it on permanent loan to the Jewish Center." The change which you mentioned, means, however, that the painting is not owned by the Center at all.

I feel very guilty about all of this. The idea of making this Center a pilot Center to house the best works of art was my idea. The Jewish Center of Buffalo adapted this proposal and gave me the green light to purchase a Ben Shahn which I wanted to obtain above all. In good faith, I arranged for the purchase of the Third Allegory which was sold to the Center at a reduced price.

When the Permanent Art Committee met they were enthusiastic about the Shahn painting and voted unanimously for it. Somehow, twist the cup and the lip the money allotted to it was not available. Into this breach stepped Mr. Levick, a personal friend. He is well-to-do and community-minded. It was the understanding of all that in this embarrassing situation, Mr. Levick would pay for this painting so that it belonged to the Jewish Center as originally planned. For this I was very grateful indeed, and expressed my gratitude to him personally in word and by letter. As he put it, "I saved your program."

Apparently, Mr. Levick changed his mind and did what he did. I want to make it clear to you that my original interest was to have this painting for the Center and paid for by the Center. Please do not think I used any circuitous method to obtain it for the Center, and when you were kind enough to make a concession on it, it was because the Committee had voted for it, and not because the Committee or I or anybody else was trying to obtain it in any underhanded way for Mr. Levick.

In fact, I am very angry about the matter now, particularly since Mr. Shahn may question my role in this. My husband and I feel very close to him, not only because he was so decent to us when we visited him in Homestead, New Jersey, but because my husband's cousin, Mr. Moishe Bressler, is Mr. Shahn's good friend and neighbor.

Certain community circumstances prevent me from making this an open public issue. In fact, Mr. Levick may become angry, take the painting and withdraw his needed good will. I don't mind a personal rumpus with him,



but it would do no good as far as the Jewish Center is concerned.

Which brings me to my request: Would it be possible for you, without mentioning this letter, to write me a letter as Chairman of the Permanent Art Committee officially, notifying me of this change in the ownership as printed in the catalog you mentioned. Of course, I assume this change will continue in the future catalogs.

In this letter could you express your disappointment in me? Also, could you say that this painting was sold at a special rate to an institution, and that if you knew it were to be used by a private person that it would never have been sold at this price; also, that Mr. Shahn disapproved of my conduct in the handling of this purchase?

You see, in this way, you give me an opportunity, as the criticized and abused person, to submit this letter to the president of the Center. From thereon in, perhaps an arrangement could be made quietly whereby the Center will own this important painting, and the Permanent Art Collection Program can function as it should - an integrated part of the Center's program.

I am, (with modesty, believe me) hastily collecting a few publicly printed items, and am enclosing them for your reading, to indicate to you that my love for this work has been a deep and abiding one - in which I have given years of study and selflessness that my community be "art-minded," both by lectures and by deed.

With sincere respect and admiration for the great contribution you have made in this difficult field, and with every good wish to you personally,

Sincerely yours,

Kathryn M. Yochelson  
(Mrs. Samuel Yochelson)

394 Woodbridge Ave.  
Buffalo 14, N.Y.

If you do not need the clippings for any particular purpose, would you kindly return them? Many thanks, again.

K.M.Y.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHONES: REGENT 8-0954 & REGENT 4-8801



GEORGE ARONS & BRO.  
ANTIQUES  
234 WAKELEE AVE.  
ANSONIA, CONN.

A7A

Apr 5 - 59.

Down Town Galleris.  
New York.

Dear Mrs Halpert:

Will you please  
sign the enclosed form as we need  
it for our files. Thanking you for  
your kind cooperation. Enclosed is  
a self addressed and stamped  
envelope. The remain

Very truly yours  
Geo Arons & Bro.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART TIMES

101 WEST 78TH STREET

NEW YORK 24, N. Y.

*Pol  
Purshaus*

April 6th 1959

Gentlemen:

We are instituting a news column in our publication, The Art Times, in which we intend to feature any newsworthy items of interest in the field of art.

We would appreciate your including our publication on your mailing list.

Sincerely,

*Billi Briss*

for The Art Times

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# Boston University

CHARLES RIVER CAMPUS • 857 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

April 6, 1959

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your recent note. We were sorry that you couldn't be with us for the Dickinson's opening - a marvelous time was had by all - and we even sold Dickinson's.

I would like to give you advance information on our next two shows. You have probably heard about the sales exhibition from Sybil Stone. This will be open Friday evening the 10th. On the evening of Friday, April 24th, we will open the Rico Lebrun exhibition, which will be our final show this season. It will be a double-barreled affair since Miraki will be showing drawings of Lebrun at the same time and we will adjourn from the Boston University Gallery's opening to the Miraki opening all in the same evening. It would be wonderful if you could break away from New York to be with us at that time.

I think you may be interested to know that the University is finally going ahead with the renovation of the Gallery. This should be completed by the end of this summer and ready for our Fall exhibition program. I would like very much to talk with you about this.

We will send you more information on the Lebrun exhibition but I thought you might like some advance word.

My best regards.

Yours very truly,

David Aronson, Chairman  
Division of Art

DA:jt

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Dear Edith - This is a preliminary draft of what I propose to send to all galleries. Have worked on the project so much that I can no longer be objective. Would love to have your cold criticisms. I already have several galleries lined up for 2 or 3 of the services.

I want to do the monthly trade sheet, but later, as I feel that too would be biting off more than I can chew right at first.

Betty

850 Second Avenue  
New York 17, N.Y.  
April 6, 1959

A new art information service will open in midtown Manhattan the day after Labor Day. You will be sent the address of the new Center in August.

Meanwhile it is important that information about your gallery be received in advance so that full information on all galleries can be compiled and ready for use on opening day.

Please fill out the enclosed form and return in the enclosed stamped envelope.

Thank you for your co-operation.

Very sincerely

Betty Chamberlain

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Apr. 5, 1959

The Downtown Gallery  
32 E. 51 St. N.Y.

Gentlemen,

The enclosed articles are about a 21 year old American girl artist who, since her recent return to this country, has become the most sensational art personality on the West Coast. Her one-man show in Los Angeles four months ago, and her ~~many~~ one-man show here in San Francisco, at the California Palace of the Legion of Honor, which has just closed today, have created art history on the West Coast for the interest they have aroused, for the attendance records which they have broken, and for the number of sales.

Her fascinating personality captures the imagination of the newspapers and the public, and her powerful art (compared by leading art critics of Spain to Goya and Rembrandt) has caused such a state of rapture and euphoria among the people, that frankly we are overwhelmed. Check with anyone interested in the art world of either city, for confirmation.

The writer will visit N.Y. during the week of Apr. 13, to arrange a show for Giovannella for this fall, and will contact you during that week.

Very sincerely,

  
Oscar Markson

2429 Jackson St. San Francisco, 15, Cal. Tel. Wal. I 3746

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# Nu-Lite

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April 6, 1959

EXECUTIVE OFFICES  
41 SOUTH SIXTH STREET  
NEWARK 7, NEW JERSEY  
TELEPHONE MITCHELL 2-1367

Downtown Art Gallery  
32 East 51st St.  
New York, N. Y.

Amount: \$18.63  
Invoice: 75825  
Date: 1/12/59

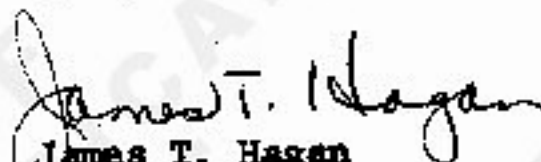
Gentlemen:

It is obvious to you as a business man that an account must be paid or legal action becomes necessary. Your account is in that position now.

We have sent you a current statement, a past due statement, and a letter advising you of the status of your account but have received no replies.

I will hold your account on my desk for five days and if payment is not received by then your account will be turned over to our legal department.

Sincerely yours,  
NU-LITE CORPORATION

  
James T. Hagan  
Credit Manager

JTH/rs

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# THE PRINT CLUB

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PHILADELPHIA 3

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April 6, 1959

Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Sirs:

Could you please tell us the size of the  
edition of Ben Shahn's Lute and Molecules?

Yours, truly,

Bertha von Moschizisker  
Director

BvM/ee

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April 6, 1959

Miss Louisa Dresser, Curator  
Worcester Art Museum  
55 Salisbury Street  
Worcester 2, Mass.

Dear Miss Dresser:

Today I am sending you most of the photographs you will need from us for your "Dial Exhibition".

The John Marin painting "Maine Town" now with the title of "Stonington, Maine" will be available for your Exhibition. I am sending you photographs of it also. The Marin painting is to be listed as the Collection of Norma and John Marin, Jr. Also, the picture will be called for at The Downtown Gallery.

As to the difference of titles; it is listed in the Benson book on John Marin as "Maine Town". But apparently, it was listed in the John Marin Memorial Catalogue of 1955 as "Stonington Maine". Suppose in your case it would be better to use the former.

If we can be of any further help, please let us hear from you.

Sincerely yours

John Marin, Jr.



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

April 6, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

As you know, the wheels here grind exceedingly slow. So while I look longingly and appreciatively at your little horse and rider, I am still without funds to buy it. We were hopeful that we would, by this time, have an answer to our future accessioning policy, but that is still in doubt. I do not want to return the piece if you can possibly wait for an answer concerning it.

I did want to get by to see you in New York, chiefly because I enjoy our visits so much. I feel the least bit guilty that it is always you who entertain me. I hope you will let me reverse the situation the next time round.

I understand your reluctance to part with your inspirational drawing and I am hopeful that you will be able to find another - but I know how rare they are. The scene at the Antiques Show was really very funny, particularly so because Colonel G. was making tracks in the same direction as I was!

The catalogue of the traveling show will be out soon and I shall send you a copy - I know you will enjoy it.

All my best,

*Mary (please)*  
Mary C. Black

P.S. Have you seen "1000 Names and where to drop them"?

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WORCESTER ART MUSEUM  
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

April 6, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Jewell told me this morning that you are to purchase the drawing, "July 1957," by Charles Howard from the exhibition, For Collectors. This was very good news and we do appreciate your interest. Would you please send a check payable to the Worcester Art Museum for eighty-six dollars and twenty-five cents.

The drawing will be returned to your gallery the week of April 13 along with some of the objects which you lent for the exhibition. Our men will be driving to New York on Monday, April 13, and Budworth will make delivery to the gallery.

I enjoyed hearing your lecture very much yesterday and look forward to visiting your gallery when I go to New York.

Sincerely yours,

*Jean M. Bigelow*  
Jean M. Bigelow  
Registrar

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AUSTIN COLLEGE

FOUNDED 1849  
SHERMAN, TEXAS

ART DEPARTMENT

April 7, 1959

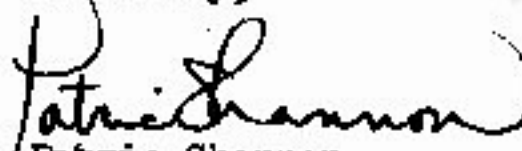
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Sir:

We have insured the two paintings by John Marin and Georgia O'Keeffe with the Hartford Insurance Co., policy # SPF661016 for the period March 31, 1959 through May 1, 1959.

We are hoping to receive them this week as our exhibition is going up on Friday, April 10. We are very pleased to be able to have them.

Sincerely,

  
Patric Shannon  
Chairman

DPS/pm

Night letter 4/10/59

Evidently you did not advise Budworth to call for Marin and O'Keeffe. If you wish, we shall call on Monday to have this attended to at this late date. Please advise.

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April 7, 1959

Mr. Karl Katz  
The Bezalel National Museum  
P. O. Box 308  
Jerusalem, Israel

Dear Mr. Katz:

The daughter of a very dear friend of mine is about to sail or fly to Israel and I took the liberty of suggesting that she get in touch with you at the museum.

Her name is Lynne Guttman and her main interest in her college studies and outside is the good old three-letter word A R T. Naturally she is eager to see not only the objects on public view but some of the hidden treasures that you may have tucked away. Also if there is anyone to whom you can introduce this charming young woman to help make her stay a pleasant one I shall be most grateful indeed.

I am so glad that I had the opportunity of meeting you and seeing you on several occasions. Perhaps some day, too, I will make the trip -- when I can do so during a period other than the hot summer months.

My best regards.

Sincerely yours,

P. S. Your secretary was kind enough to send me a number of catalogues which I am very happy to add to my collection. Will you extend my thanks to her.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is the property of the artist or purchaser.

April 7, 1959

The Diners' Club, Inc.,  
10 Columbus Circle  
New York 19, N. Y.

Gentlemen:

Our check #23671 for the amount of \$5 was deposited by The Diners' Club Inc., on March 13, 1959 to the Chase Manhattan Bank. You have a notation on the face of the check - 9 NY-3733.

I hope this will straighten out your records.

Sincerely yours

P.S. This account is in the name of Mrs. Edith G. Halpert

Price to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 7, 1959

Mr. Henry Caldwell, Director  
Fort Worth Art Center  
1309 Montgomery  
Fort Worth 7, Texas

Dear Mr. Caldwell:

Thank you for your letter.

Naturally I am pleased that your exhibition was a success and also that two of our consignments found permanent homes in Fort Worth.

I am enclosing our invoice with a 10% discount which is automatically deducted in relation to any museum purchases or sales.

Sincerely yours,

EGH:pb  
Enclosure



April 7, 1969

Mr. Sylvan Lang  
1500 Milan Building  
San Antonio 5, Texas

Dear Sylvan:

Now that we gave you the week's extension to coincide with our change in exhibition plans, would you be good enough to return the painting by Shaefer at your earliest convenience. This applies, of course, whether or not you and Mary have decided to retain it. If the former, would you like to have the painting credited to Mr. and Mrs. Sylvan Lang?

My very best regards and affectionate greetings.

Sincerely yours,

EGH:ph

April 7, 1950

Mr. James P. Barnett  
The Meriden Gravure Company  
437 Fifth Avenue  
New York, N. Y.

Dear Mr. Barnett:

When I received the statement from the Meriden Gravure the other day I realized that I had not had a reply from you to my letter dated May 7th. Won't you please supply the information I requested. I shall be most grateful.

I know you will be pleased to learn that the catalogue was a howling success and that we received a large number of letters congratulating us for it.

Thank you for your cooperation.

Sincerely yours,

ECH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



April 7, 1959

Mr. Fletcher Steele  
25 Huntington Avenue  
Boston 16, Massachusetts

Dear Mr. Steele:

At last I have obtained the information promised you.

The mosaic murals by Ben Shahn were executed for him by

Vincent Fusco  
40th Street  
Long Island City  
New York.

Sincerely yours,

BMH:ph

April 7, 1959

Mr. Joseph L. Tucker  
1830 Boatmen's Bank Building  
St. Louis 2, Missouri

Dear Mr. Tucker:

As I was about to sign a letter to you I discovered that all three of the Demuth paintings referred to in it had been sent out on exhibition and would not be back for several weeks. One of these - PEARS - is under consideration and another - APPLES AND TOMATOES - was one we had been holding (for my old-age security) as it is undoubtedly one of the greatest still lifes produced by Demuth. A photograph of this is enclosed, with the price marked thereon. I am making this exception in your case. As soon as the other two are returned I shall send you photographs with the information thereon.

Sincerely yours,

EGH:pb  
Enclosure

4500



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April 7, 1959

Mrs. Charles Goldman  
Chairman, Art Auction  
United Jewish Appeal  
230 West 58th Street  
New York 19, N. Y.

Dear Mrs. Goldman:

Your letter of March 25th addressed to Mr. Max Weber was referred to me a few days ago.

Several months ago a number of dealers made a ruling to the effect that artists will no longer make contributions of their work to any charitable or other institutions. This was decided upon after much deliberation and sympathy for the good work being done by the active members of such organizations. The number has increased to such fantastic proportions in recent years that it would be impossible for an artist to exist were he to answer all appeals and we decided that it would be unfair to make any exceptions under any circumstances. ~~After~~ Artists will make cash contributions if they wish to do so for a cause which interests them particularly but no more pictures or sculptures will be available for that purpose.

I hope you understand our position in the matter.

Sincerely yours,

EOH:pb

EDWARD J WORMLEY 450 EAST 52 NEW YORK 22 PLAZA 9-2761

APRIL 7, 1959

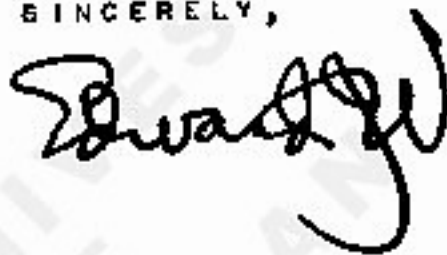
MRS. EDITH GREGOR HALPERT  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22

DEAR MRS. HALPERT:

I AM SORRY I DID NOT GET TO YOUR PREVIEW OF ROBERT OSBORN. I WOULD HAVE LIKED TO MEET HIM AS I HAVE ADMIRER HIS SATIRICAL WORK FOR SO LONG, BUT I WAS AT AN OLD DECORATORS' BOARD MEETING WHICH LASTED TOO LONG.

THERE WAS PART COMPENSATION, HOWEVER, IN READING THE NICE STORY ABOUT YOU IN THE SUBVERSIVE EVENING NEWSPAPER I READ.

SINCERELY,



EJW-HT

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 8, 1959

Dr. Otto Benesch  
Graphische Sammlung Albertina  
Augustinerbastei 6  
Vienna 1, Austria

Dear Dr. Benesch:

We were very pleased to receive your order for the silkscreen in color by Ben Shahn entitled MINE BUILDING. An invoice is now enclosed, in duplicate as you requested, together with a receipt form to be signed and returned to us. Shipment was made to you via parcel post insured on April 3rd.

For your information, Ben Shahn executes the silkscreen process himself, as he has the full equipment in his studio. The color is applied by hand with the aid of a series of stencils which he cuts for the purpose. This, as you know, is rather unique today, as the majority of graphics are executed by the professional print organizations.

It occurred to me that you would be interested in the enclosed catalogue of an exhibition which closed a few days ago.

Sincerely yours,

EGH:pb  
Enclosures (4)

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April 8, 1939

Miss Lynne Guthman  
Kent Annex, 199 Longwood Avenue  
Brookline, Massachusetts

Dear Lynne:

As I promised, I communicated with Karl Katz at the Bezalel National Museum in Jerusalem, advising him of your prospective visit and suggesting that he do all in his power to make your visit a pleasant one. I mentioned also that you would communicate with him either in advance or upon your arrival.

I hope you have a wonderful and educational trip and that I shall have the pleasure of seeing you when you return.

Sincerely yours,

EGH:pb

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intercollegian

PUBLISHED BY THE NATIONAL STUDENT COUNCIL YMCA AND THE NATIONAL STUDENT

221 BROADWAY, NEW YORK 7, NEW YORK • DIMEY

April 8, 1959

The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Sirs:

We have come across a color reproduction in the library of Charles Sheeler's painting "Incantation," and like it very much. Would you be able to loan us a black and white glossy print of the painting, and might we have permission to reproduce it on the cover of our May issue? The May Intercollegian is to be devoted to the theme of work and vocation, and the painting illustrates very nicely modern technological society.

Thank you for your consideration of this request. The Intercollegian magazine is the official undenominational publication of the National Student Council of the YMCA and YWCA, and is a non-profit, religious-educational journal.

Sincerely yours,

*June Chatfield*  
June Chatfield  
Managing Editor

JC:mb

OLTON  
MANAGEMENT  
L. WESTINGHOUSE  
WHITNEY

CHATFIELD  
MANAGING EDITOR

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 8, 1969

Mr. John Palmer Leeper, Director  
Marion Koegler McKay Art Institute  
705 Austin Highway  
San Antonio 6, Texas

Dear John:

Now that the Shahn show has closed and there is relative peace and quiet here, I am attending to my correspondence.

To answer your specific question, I am afraid that it must be yes, we are inflexible, although we shall follow the regular routine of allowing the museum a 10% commission for effecting the sale. The \$500 may be paid on a time basis with 20% down and the balance at regular monthly intervals or quarterly if they prefer.

I am sorry that you feel that there are no outstanding examples left in the collection and I must beg to differ with you. We made sure to include some of the top paintings by Dove in order to counteract any possible reaction of this sort. How about the followings

14/01 Abstraction  
30/06 Silver Ball II  
43/05 Pink One

On the other hand, you must be the judge and we must bow to your judgment, of course. If you like, I shall send you photographs of several other hot numbers that we have tucked away. Do let me know.

I certainly regret that I could not accept your lovely invitation but the Shahn show really did us up and I was in no state to make a trip. I look forward to doing so on some other occasion and possibly in the near future.

With best regards to Blanche and to you,

Sincerely yours,

EGH:pb



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April 8, 1959

Dr. F. M. Hinkhouse, Director  
The Art Center  
Phoenix Fine Arts Association  
45 East Camelback Road  
Phoenix, Arizona

Dear Dr. Hinkhouse:

Thank you for your letter and your very kind invitation.

If it is at all possible for me to get away at the time specified, which is the most active in the gallery, I shall certainly take advantage of your invitation and will let you know in advance whether I can make it.

The consignment forms have been sent to you so that you may have all the necessary information.

My best regards.

Sincerely yours,

EGH:pb

#653  
FLETCHER STEELE  
LANDSCAPE ARCHITECT

25, HUNTINGTON AVENUE  
BOSTON 16, MASSACHUSETTS

TELEPHONE: COLLEY 7-2133

April 8, 1959

Miss Edith G. Halpert, Director  
The Downtown Gallery,  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

I am very grateful to you for sending me  
the address of the man who made the mosaic  
murals for Ben Shahn and have taken the  
matter up with the Contractor who is doing  
this memorial at the present time for me.

Sincerely yours,

*Fletcher Steele*

Fletcher Steele

FS/ac

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



April 8, 1969

Dr. Paul A. Chew, Director  
The Westmoreland County Museum of Art  
221 North Main Street  
Greensburg, Pennsylvania

Dear Dr. Chew:

Thank you for your very nice letter.

Loan agreement forms have just been mailed to you, together with all the data requested. Photographs have been ordered and as soon as the prints reach us I shall send them on to you with our bill.

Meanwhile, I am enclosing our consignment form, which, as you know, does not include The Last Supper - painting on glass - since the form was not included with the group you sent us. If you still want it, please send us the necessary blank.

My best regards.

Sincerely yours,

EGH:pb  
Enclosures(4)

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April 8, 1959

Miss Louise Dresser, Curator  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Miss Dresser:

X On my return from Worcester I checked with John Marin and found that he had already mailed to you 21 photographs including Davis, Demuth, Marin, O'Keefe, Epstein, and Nadelman (2). Neither the gallery nor Kerach has any record listing the name of the photographer of Mether and Child belonging to the Lathrop Brown collection but we have arranged with our photographer to rephotograph the existing print in our possession and will have three of these sent to you at the earliest opportunity. The only record of Egyptian Pot by Weber is a reproduction which appears in our publication on Max Weber and we could do the same with that if you like, but it would be somewhat blurred. As soon as you decide, won't you please let me know. Incidentally, we can, if you like, rephotograph the Davis. *Dove*

And so, I think that everything is set now.

It was so nice seeing you and I look forward to my next visit during the Dial exhibition. Would you be good enough to give me the exact date now, so that I can mark my calendar accordingly. I am referring to the afternoon or evening when Marianne Moore and e. e. cummings will be on the panel.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 8, 1959

Miss Louisa Dresser, Curator  
Worcester Art Museum  
55 Salisbury Street  
Worcester 2, Mass.

Dear Miss Dresser:

We have been checking and fail to find any photographs of the Charles Demuth or the Max Weber paintings you mentioned; in your letter to Mrs. Halpert of several days ago.

I think the only thing to do would be to have the owners photograph their pictures.

Sorry I can be of, in this case, very little help.

Sincerely yours

John Marin, Jr.

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April 30, 1939

Mr. Jann W. Wright  
300 Fourth Avenue  
New York 16, N. Y.

Dear Mr. Wright:

Thank you for your letter.

Much as I should like to be of assistance to you and Mr. Markov, there is very little I can do since we concentrate entirely on American art and on the twelve artists whose names are printed below.

After thirty years of introducing new painters and sculptors to the public, we decided to limit our activities to the small roster, particularly since there are now more than two hundred galleries in New York City to serve any new talent emerging.

Sincerely yours,

RCH:ph



JOHN GLEN SAMPLE

NAPLES, FLORIDA

April 9, 1959

The Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

Gentlemen:

Mrs. Bradley gave me the enclosed black and white photograph of the Georgia O'Keeffe painting.

Will you tell me what the colors are in the painting, or if you care to send the painting to me we will try it and return immediately if it is not satisfactory.

With best regards, I am

Very truly yours,

*J. G. Sample*  
- J. G. Sample

*PS* What is the price of the painting?

*JG*

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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65 Mower Street  
Worcester 2, Mass.  
April 9, 1959

Mrs. Edith G. Halpert  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert,

I have heard that some art galleries have the policy of renting pictures and giving the customer the option of later applying the rental fees toward the purchase price of the picture. Could you tell me if the Downtown Gallery has such a policy?

Could you tell me whether the Stuart Davis, "The Lawn," an oil, has been sold?

Very truly yours,

*Valerie Stauffer*  
(Mrs. John E. Stauffer)



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET  
NEW YORK 19, NEW YORK

April 9, 1959

Dear Mrs. Halpert:

On Monday morning, April 13, Berkeley Express will return the four paintings and two pieces of sculpture which you very kindly lent to our second loan exhibition of

THE MUSEUM AND ITS FRIENDS  
MARCH 5 - APRIL 12, 1959

Sincerely yours,

*Margaret McKellon*  
Executive Secretary

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



—ROTARY INTERNATIONAL—  
CONVENTION—NEW YORK CITY  
—7-11 JUN—



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.



*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

April 10, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

We should like to express our heartfelt thanks for your handsome loan to the exhibition The American Muse.

The exhibition, which has just opened, is most successful and a fitting climax to our centenary celebrations. The generosity of the lenders has made it possible, to assemble an exhibition of the highest quality, and one that illustrates, pointedly, certain aspects of American culture.

I do hope that you will be able to come in person to see your paintings in their settings; it would be a great pleasure to show you around the exhibition which, incidentally, closes on May 17th. We hope that you have received the catalogue which we sent you last week.

Again, many thanks for the contribution you have made to the success of this exhibition.

Yours sincerely,



Director.

HWW:jb

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SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. SILES  
NEILL GOLDRICK, JR.  
STANLEY C. ROSENBERG

LAW OFFICES  
LANG, BYRD, CROSS, LADON & OPPENHEIMER  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS  
CAPITOL 7-3106

April 10, 1959

5516

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This acknowledges yours of April 7 to Mr. Lang which reached here yesterday. Mr. Lang had to go to Houston on business and will not be back at the office until Monday. Mrs. Lang is in California for a couple of weeks, as she had to go back there for some dental work which she started in February.

I am sure Mr. Lang will give your letter prompt attention on Monday.

Very truly yours,

*Margaret A. O'Connell*  
Margaret A. O'Connell  
Secretary to Mr. Lang

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GLORIA LINN LEAGUE  
**NATIONAL JEWISH HOSPITAL AT DENVER**  
NONE MAY ENTER WHO CAN PAY...NONE CAN PAY WHO ENTER  
141 EAST 35th STREET • NEW YORK 22, N. Y. • PLAZA 4-1020

April 10, 1959

FIRST  
ANNUAL ART  
SALE & EXHIBITION  
March 22, 23, 24, 1959

MRS. LAWRENCE FORREST  
*President*

MRS. EUGENE GOLDBERG  
MRS. BUD GILBERT  
*Co-Chairmen*  
*Art Committee*

MRS. LEWIS BLEYER  
MRS. JACK FRIEDMAN  
MRS. EDWARD GOODMAN  
MRS. HAROLD LINN  
MRS. EARL LONG  
MRS. JULIUS SCHOTT  
MRS. JACQUES E. SIMON  
*Art Committee*

MRS. HARRY GOTTLIEB  
*Art Co-ordinator*

MRS. STANLEY SIEGEL  
*Chairman*  
*Greater N. Y. Division*

MRS. BERNARD FETERSON  
*Honorary Chairman*  
*Greater N. Y. Division*

MRS. A. SIGMUND KAENER  
*Director*

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51 Street  
New York, New York

Dear Mrs. Halpert:

Now that our art sale is over, having been very successful, we thank you for having lent us the art works of your gallery, and thereby contributed materially to its success.

As you know, the net proceeds of this sale are going to the hospital's non-sectarian, free care program, so that by your help you have earned the gratitude of our patients. We thank you on their behalf, as well as for the members of the Gloria Linn League.

Cordially yours,

*Eugene Goldberg*  
Mrs. Eugene Goldberg  
*Bud Gilbert*  
Mrs. Bud Gilbert  
Co-Chairmen, Art Committee

J/

*What did we  
save?*

FOUNDED 1899



A FREE NON-SECTARIAN TUBERCULOSIS MEDICAL CENTER  
TREATMENT...RESEARCH...REHABILITATION...EDUCATION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM  
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 2-4678

April 10, 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:


I can't thank you enough for your kindness in coming to Worcester and giving such a delightful and informative talk to our public. I know how busy you are and how much effort went into this, so I appreciate it the more.

So many people spoke of your talk and the pleasure of meeting you at the Greens.

Bertha and I greatly enjoyed seeing you and having you for lunch.

With kind regards,

Sincerely,

  
Daniel Catton Rich  
Director

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